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Herrmann the Great



Herrmann Third

MISS MARLOWE CHATS.



"Mr. Taber and myself are naturally very much pleased and gratified by the favor which For Bonnie Prince Charlie has won in New York," said Miss Marlowe to a Mirror man the other day, "and we hope to finish the season with it."

"What New Yorkers want, after all, is novelty," continued Miss Marlowe. "They have an eager desire to be always up-to-date, to be in the vanguard in everything. And then a large proportion of the theatregoers are persons from out-of-town who like to freshen up their ideas when they come to New York. Therefore, to achieve the greatest success here it is necessary to present what is new as well as what is good. For Bonnie Prince Charlie is of course new in this city, but I think that it has much greater virtues than mere novelty. I regard it, indeed, as quite an ideal play. It appeals to everybody, the man in the gallery as much as to the man in the orchestra stall. In most theatres several classes of society, from the highly cultured to those of the crudest emotions and sentiments, are represented, and the play which arouses the interest and feelings of all is the great play."

"A defect in many dramas is a limitation of the interest to certain classes. Perhaps it is a play of society and high life, which people of lowly and simple lives do not understand, or it may be a melodrama which is too crude and noisy for refined sensibilities. The character I play in For Bonnie Prince Charlie, the beggar maid, is perfectly comprehensible to everybody. Those who like representations of lowly life have it in this play; those who like to see counterfeit princes and noble lords when they go to the theatre are given opportunities to gratify their desire. There is realism to bring the story home to the audience and to emphasize the idealism with which the play abounds. It is, furthermore, a costume drama, with the romantic setting which the public is now demanding; and the scenes are in Scotland, which, through the writings of the Scotch authors, is attracting particular attention and interest just now."

"I am a firm believer, by the way, in the romantic drama as distinguished from the so-called realistic. People do not want to see the common and gross things of life when they go to the theatre. They see too much of these things in real existence, and as a relief they want the romantic and ideal, things which will lift them above the prosaism and commonplace of existence. I think the vogue of the romantic play is just beginning."

"I am glad of this because it indicates that our society is in a state of good health; and perhaps it will give rise to a wider interest in Shakespeare's dramas; for, after all, we cannot afford to neglect Shakespeare. We get in his plays what we get nowhere else in this world. His lines are so full of force and truth, so strong and noble, that in other lines I somehow feel a sense of something lacking—a certain flavor and pithiness. Whether the romantic drama or farce comedy is to be the first Shakespeare will never be forgotten. His light is always the great light which shines on through the obscuring mists of fads and fashions, and is never lost sight of by the wisest patrons of the drama."

"There are and always will be people who appreciate Shakespearean drama, although it is true that among Americans they dwell chiefly outside of New York city. As I have already said, the citizens of the metropolis demand novelty. It is the cultured people of the smaller cities and the townspeople who lead quiet lives and who have time to study and think that go to the theatre to see Shakespeare's plays. The students in colleges and schools throughout the country come in large numbers to see my Shakespearean impersonations, and I feel quite proud of my success with them."

"As for New York, there was a time when I thought seriously of going to London and winning recognition there, and thus storming Manhattan Island from the East instead of the West. The critics of New York I know have the reputation of being severe, but lately they have been very kind to me, so I won't complain of them. I always do hope, however, that they have had a good dinner and are in a happy frame of mind before coming to the theatre. Not that I fear their opinions very much. I never go ahead until I am pretty sure of what I am doing. I frequently hear of actors and actresses who are so afflicted with nervousness and stage fright on an important first night that they can hardly go on. With all due respect to them, for I know that some of them are among the best players, I think that stage fright is usually due to lack of preparation or uncertainty as to one's own powers, although it is occasionally due to an excessively nervous disposition. Women are less nervous in this direction than men and, although it may not sound quite graceful from me, a woman, to say it, I really believe that my sex, speaking of course generally, has more histrionic ability than the stronger sex. Perhaps the reason of this is that acting is largely a matter of the emotions and women are more emotional than men; yet the conception and portrayal of many characters requires the keenest intellectual insight. In my opinion the drama is progressing along serious lines, and I am very glad that this is so, for it is a very serious thing with me, and it has serious uses. It enlarges one's views of life, and is uplifting, when an art."

McJimmey, Vincennes, Ind., booking '97-98. 4

MRS. SALVINI TALKS OF HER HUSBAND.

Mrs. Alexander Salvini is now in New York delving deep into the law in efforts to straighten out her late husband's affairs, which were left in a confused state by his death in Italy three months ago.

"My husband left no will," said Mrs. Salvini to a Mirror man, "because he was always full of hope and never thought for a moment that he was going to die. Why, the very day that he came he took his own temperature, as he always did—he wanted to do everything himself, you know—and then he said to me, 'my fever is a little higher to-day, but you know, my dear, that the night is always darkest just before the dawn. I think this illness is breaking up, and when it does, when I am well again, we will do great things.'"

"Then he began to talk about his plans for the future. He said that he was going to return to dear old America, his adopted country, just as soon as he could and once there would produce Shakespeare and other classic dramas, and work and work until the whole public accepted him as America's greatest romantic actor. He was very ambitious, never content with his past achievements, but always anxious to progress and do greater things than he had done before. He had many plans. One of them was to take some of the fine old French romances, that cannot be adequately given in one performance and make two or three consecutive performances out of them, at the same time giving to each complete entity and interest in itself. In this way stories like the Three Guardsmen and others which now suffer very much when put upon the stage could be given much more full and complete representations. My husband thought that this idea would at least have the element of novelty, and he was anxious to try it."

"Then, as I sat there by his bedside he spoke again to me about his plan for founding in this country a sort of established theatre for the production of romantic and classic plays, somewhat like the Comédie Française in Paris. When he was last in America he had talked of this plan to several wealthy and art-loving patrons of the theatre, and in Boston had received much encouragement toward the establishment of such a theatre. We talked of many other things. He said that he would give ten years more of his life to acting, and would then retire and settle down with his books and study, and write, too, perhaps. His eyes began to glow a little as he lay there talking, and a suggestion of their old-time fire and enthusiasm came into them again. But he was very weak, and in a little while became silent. At last he said:

"My dear, you think I will get well, don't you?"

"I hope and know you will," I answered. "This seemed to cheer him, and he said: 'Well, I wish I was in New York now. I wish we weren't separated from it and all my friends there by that vast ocean. But, never mind; I will be well enough to cross it soon.'"

"That night, soon after I had left him to get a little sleep, they came to me and told me he was dying."

"Even now, after three months of the bitterest grief, I can hardly realize that he is dead. He seemed too strong, too full of spirit and vitality to die. Why, you should have seen his muscles. They almost frightened me sometimes. He was a fine athlete. No one in this country was his superior with the fencing foil, and, odd though it may seem in an Italian, and, one, moreover, who found great delight in books and study, he was fond of pugilism. He took quite a boyish delight in prize fights; the long trips at night to secret and obscure places in Long Island or New Jersey or Staten Island appealed to his love of adventure, and he used to come home and tell me most amusing stories of his experience. He had too much vitality. It wore him out had killed him. Now that he is gone I realize to the full his strength and depth of character, his unselfishness, and nobility. The better part of my life seems to have departed."

OUR REGIMENT AT THE KNICKERBOCKER.

James H. W. Harris and his company presented Our Regiment at the Knickerbocker Theatre last Tuesday afternoon, in aid of the New York Post Graduate Hospital. A large audience was present and the old comedy was, on the whole, well performed, although one or two of the players were somewhat amateurish. Ida Van Sicken, who has had considerable professional experience, is a clever actress, and Lucie Rogers showed talent as a comedienne. Mr. Harris, who abandoned the pulpit in San Francisco for the stage, made the most of a rather colorless part. Others deserving praise were E. A. Casest, J. R. Clarendon, Jr., Carolyn Lanson, and Nina Hinton.

The flower girls who worked silver from the pockets of the audience for sweet charity's sake were by no means the least important or attractive feature of the afternoon's entertainment.

They were: Maud Winter, Nina Morris, Mlle. Violetta, Florence Earle, Genevieve G. Haines, Dickie DeLaro, Lydia Fuhrenmann, Katherine White, Elsie Sinnott, Rose Moulton, Millie James, Evelyn Jordan, Annie Dacre, Stella Rees, Lila Vane, Marion Abbott, Louise Allen, Nita Allen, and Lulu Taber.

Everybody who attended the performance can testify to the success of these winsome young women in their quest for quarters. They were under the wing of Mrs. Beaumont Packard.

STEALING ANOTHER'S THUNDER.

During Oliver Byron's recent engagement at Havlin's Theatre, St. Louis, in The Turn of the Tide, the baggage for Shaft No. 2, the next attraction, arrived, and was placed in the theatre. Among the valued properties of Shaft No. 2 is a patented mechanical thunder drum of many realistic possibilities. There is a thunder-storm in the last act of The Turn of the Tide, and Mr. Byron's master mechanic, Grant Lafferty, used the Shaft No. 2 drum with startling effect, surprising the star and his fellow-players, and liberally stealing another man's thunder.

A GENTLEMAN FROM GASCONY.

Robert Mantell produced at Easton, Pa., March 4, a new romantic play in five acts by Bicknell Dudley, and the elaborate production was well received. The play tells of the time of Henri of Navarre, and pictures in highly dramatic fashion the trials of the persecuted Huguenots. Robert Mantell, Charlotte Behrens, and John L. Woodson scored personal hits. Manager M. W. Hanley presented the new drama at the Park Theatre, Philadelphia, last night.

GRACE GOLDEN'S SUCCESS.

Grace Golden has won a real personal success in every city where Brian Boru has been played. The press has united to praise her and the public has applauded everywhere. Miss Golden has a new song which has added to her singing honors, and she has been approached to remain in the cast of Brian Boru for next season, but has not yet signed to continue.

THE MATINEE GIRL THINKS.

It is not often that the Matinee Girl allows that tired feeling to creep across the general joyousness of her vanilla-and-strawberry existence.

I don't like to seem capricious and critical. It's not like me at all. Critics are all unpleasant looking men who occupy side seats and wear bored expressions and whiskers.

But last Saturday afternoon at a Lyceum matinee I noticed something which I think would drive Daniel Frohman to drink. When the great golden bowl is brought on the scene there is a lot of talk about the beautiful Daphne and Apollo that have been engraved by the artistic goldsmith, Oldfield.

But all that one can see of the ornamentation are two very evident and obtrusive tennis rackets with Gorham written all over them. The bowl looked to me exactly like the trophies that Valentine Hall and Edgar Murphy have fastened up about their rooms. That is, exactly like those I've heard they have, you understand.

Clara Lipman, who plays the naughty girl from Paris at the Herald Square Theatre, is in private life Mrs. Louis Mann, the wife of the old German innkeeper of the play, whose "it is to laugh" has become such a byword.

I met them both last week at their charming apartment uptown, and heard just how the innkeeper's part was originated.

It was written by Mr. Mann himself, and many of the expressions that evoke laughter each night were actually used by a friend of the originator.

I hope this won't spoil Madame Julie Bonbons popularity with the chappies, for she is much more fascinating off the stage than on, and the chappies know to their sorrow how fetchingly she has kicked and smiled her way into their affections.

I am always able to tell the popular stage favorite of the day by the pictures on Brother Willie's dressing table.

It used to be Pauline Hall and Lillian Russell in silver and rhinestone frames and Della Fox on the side in a glass paper weight.

Then Edna Wallace Hopper appeared, and the others were turned to the wall for a while. A few months ago they were all swept away to make room for Anna Held in a heart-shaped frame with forget-me-nots around it. Now there's a girl there that I don't know. But I'm going to find out. It's not a costume part. She wears the most beautiful high-heeled French slippers and a parasol trimmed with pink roses. And if anyone knows what play she's in won't you send me a line?

Since mother's taken to riding a bicycle I have to look out for Willie's reputation myself.

Has anyone noticed that an epidemic of slim and slender girls has arisen on the stage? The reign of the lady with a "figure" seems to be over. Measurements don't count now, even in the chorus. Ladies who used to draw large salaries, leading amazons in glittering armor now languish among the supernas. Corset curves are in demand. Even Rice, they say, no longer carries a tape measure round in his vest pocket.

Last week the belongings of Sadie Macdonald, who died in Australia, arrived at her mother's home in this city. And with them came a more complete account of the sad death of this clever little woman, who had become even more popular abroad than she was at home.

The lights and shades of life were marked in this girl's career. Just before her death she had written innumerable letters to her family and friends expressing her perfect happiness and content in the prospect of her approaching marriage.

Even the Matinee Girl gets serious sometimes and tries to think. But it is a failure, usually. The more one thinks and takes things seriously the more wretched one is. Life is exactly like a stage. In the comedies every one is happy and frivolous, but find me a play with serious people in it who are not eternally in trouble and I'll give you a pound of Smiler's best.

THE MATINEE GIRL.

THE CRUISE OF THE MARGARITA.

A thrilling romantic drama called The Cruise of the Margarita, founded upon an episode in the Cuban rebellion, was performed at the Mootank Theatre, Brooklyn, last Tuesday afternoon, in aid of the Church of the Atonement, of which the Rev. Homer Wellman is pastor.

The play proved to be full of strong situations, and held the attention of the large audience from beginning to end. The author is Rafael Navarro, Jr., who has Cuban blood in his veins, and whose enthusiasm for Cuba's cause prompted him to write the play. He is a son of Rafael Navarro, a prominent member of the Cuban Junta, and also a well-known musical composer and conductor.

The play was well acted by the company, which was headed by Harry Knowles. Others prominent in the cast were George Trumpler, Claude Bricker, R. Navarro, Jr., E. J. Force, William Mason, Charles C. Sawyer, John T. Semon, John Denta, Albert Duckworth, Eleanor Knight, Emma Virgin, Anna Cutting, and Martha Briggs.

GEORGIA CAYVAN'S AMBULANCE RIDE.

Last Saturday, at the Orange Music Hall, occurred the last performance in the series given for the benefit of "The Record Ambulance," a local charity. Miss Cayvan had played at the first benefit for the same object in 1890, when the Lyceum stock company presented The Wife, and she was anxious to know whether it took eight years to raise money enough to purchase an ambulance. She expressed a desire to see the vehicle, and said she would ride to the station in it. At the close of the performance her carriage was announced, and when she reached the stage door the ambulance stood ready. Accompanied by Miss Jervold, Miss McCaull, Frank Atterly, and Orrin Johnson, along with three of the ambulance trustees, Miss Cayvan was shown the beauties of an ambulance service in a fast ride of about a mile.

JULIA ARTHUR TO STAR.

Announcement was made last week that Julia Arthur, who is now a member of the London Lyceum company, will star next season in the title part of Mrs. Frances Hodgson Burnett's play, A Lady of Quality, under the management of Arthur Lewis, and with the direction of Napier Lothian, Jr. A Lady of Quality was to have been presented this season by Daniel and Charles Frohman, but some difference of opinion arose between them and Mrs. Burnett concerning the selection of an actress for the title part, they preferring Olga Netherland and the authorities espousing the cause of Eleanor Calhoun, who may be seen in the part abroad.

PROFESSIONAL DOINGS.



The versatile young leading lady, Edna May Spooner, and Cecil Spooner, a clever sourette, with their own company, The Spooners, under the direction of B. S. Spooner, finished the Wagner and Role circuit at Scranton, Pa., playing to S. R. O., breaking records, and, it is said, signing return dates everywhere.

Wilbur Mack, who last week performed at S. T. Jack's Chicago Theatre, opened at Keith's in Boston on March 8.

Little Miss Spencer, of the Floy Crowell company, averted what might have been a serious fire at her hotel in Danville, Va., recently. A quantity of gasoline was accidentally ignited, and burst into a flame which threatened to destroy the building. With great presence of mind the little girl promptly smothered it with bedclothes.

Walter Damrosch's contract with the St. Louis Musical Club has been annulled because he could not secure certain artists required to carry out the provisions of the agreement.

Maud Dixon Salvini has obtained letters of administration on the estate of her husband, the late Alexander Salvini, said to represent \$1,000 in personal property.

David Belasco and Eugene Presbrey will stage L'Arlésienne at the Broadway, March 22.

Carlton Wells has secured the rights for Face to Face, a new romantic play in which he will star, opening in a short time.

J. C. Samuels will produce in this country next season two new English comedies.

Pete Baker's starring tour in repertoire has been successful. He will play through New England and Canada in the Summer, continuing under the management of McCutcheon and Glickson.

Blanche Seymour is with Superba, and not with Dr. Bill, as has been stated.

Harry Sommers, late of the Colonial Stock company, has quite recovered from his recent serious accident.

John Drew, Maude Adams and Olga Netherland have volunteered for the Actors' Fund benefit March 26.

Christie MacLean, last season with Sidney R. Ellis's Bonnie Scotland, has returned from a tour of California. She spent considerable time at Cripple Creek, Co., en route. Miss MacLean may head a company of her own for a Spring tour of New England.

Manager Frederick Reynolds has signed the following to support Jean Renolds: Evelyn Evans, Adolph Lavina, George S. Fells, Harry Clifton, Frank Lavaria, George Kinsell, W. Fredericks, Jennie Louder, Gertrude Clara, Grace Welby, and Marion Kilby.

Miss Hall, the pretty and clever leading lady of in Old Kentucky, now playing at the Academy of Music, is one of Manager Jacob Litt's discoveries. She was a favorite amateur in Mr. Litt's town, Milwaukee.

Mrs. Sadie Blackstone, who has remarried her first husband, James de Trafford Blackstone, from whom she was divorced twenty years ago, was the original "Libby, dear," in The Mighty Dollar, playing under the name of Lillian Osborn. Mrs. Blackstone resided in Paris for fifteen years, and several of her pictures, exhibited at the Salon, were greatly admired.

Frederic Kimball, formerly leading man of The Fast Mail and Tornado, has been engaged to play the rector in Mr. Carter's Defaulter company for the rest of the season.

Agnes Fuller presented her husband with a baby boy weighing twelve pounds on Feb. 25. Baby and mother were doing well at last accounts.

Mrs. Annie Yeomans has resumed her part in The Great Diamond Robbery, having recovered from her recent accident. She has been engaged for Rich and Harris's stock farce-comedy company, and John J. McNally is writing for her a strong part in his new play.

Will S. Rising and company gave The Sweet Leaves of Shamrock at Red Bank, N. J., on Washington's Birthday with the following cast: James Bankson, Charles Fisher, W. B. Le Bourgeois, Robert Hazleton, H. W. Ball, Charles Collins, May Mitchell, Lora Rogers and Lillian Kemble. William Mitchell, Musical Director.

Carrie Turner, who underwent a severe surgical operation this Winter, has returned to New York with a view of a possible Spring tour in a new play written for her by Clyde Fitch.

The Balfe Musical Club, the Brooklyn Musical Protective Union, and the Progressive Musical Union have affiliated with the Manhattan Musical Union.

Henry Miller's portrait, painted in pastel by Carl Reick, showing the actor as Eric Temple in Heartsease, is exhibited in the lobby of the Garden Theatre.

Townsend Walsh's new Irish play, The Boys of Kilkenny, will have its first metropolitan presentation at the Star Theatre week of March 15.

The people of Brooklyn enjoy solid comfort when they go to the theatre. The street car companies have placed at their disposal theatre parlor cars, which are furnished luxuriously, and are designed to accommodate theatre parties. The cars are very popular in the City of Churches.

Primrose and West drew such crowds at Atlanta, recently, that reserve police were required to turn people away. All previous records of the Atlanta Lyceum were broken.

SCENES FROM CURRENT PLAYS.

ANNIE IRISH
(Marion)MRS. PIERCE
(Tess)ALICE PIERCE
(Abraham)MARY E. PARKER
(Joan Durbeyfield)EDITH WRIGHT
(Liza Lu)W. L. BRANSCOMBE
(Barliff)

FIFTH AVENUE THEATRE—TESS OF THE D'URBERVILLES. ACT III. SCENE: THE D'URBERVILLES' COTTAGE AT MARLOTT.

LENTEN OBSERVATIONS.

The trifling sword combat still reigns epidemic upon the tolerant stage of the metropolis. To the seventeen already recorded this season must be added some more in Paul Cezanne's production of *The Three Guardsmen*, another in *Under the Red Globe*, and narrowly avoided conflicts in a dramatic school effort, and in *For Bonnie Prince Charlie*. Present total, twenty-one. Next!

Speaking of a dramatic school brings to mind the peculiar display of conspicuous hard hearted feminine ignorance that was in evidence at a recent matinee performance by stage pupils. The well-gowned, well-looking women who made by far the greatest share of the audience were pleased to giggle and to titter over two truly pathetic incidents in one of the little plays—incidents charmingly acted and conceived with genuine estimation of pathos. Why women whose hearts are popularly presumed to possess more of tenderness and of sympathy than falls to the lot of man should see fit to take a true minor chord in the spirit of frivolity is beyond understanding, unless the phenomenon may be regarded as evidence of a perverted sense of humor.

Similar bad breaks have been brought forth always by that delicately pathetic touch in the last act of *Too Much Johnson*, and by the equally serious business of unloading muskets at the end of *Secret Service*. In the first of these cases, women have appeared unable to comprehend the sudden turn from rollicking jest to sincere pathos, and in the latter instance it has seemed beyond their depth to realize that a poor negro, taking life in hand for the man he has served, may be other than a low-comedy character. Yet upon none of these episodes have I seen a man moved to risibility. The line that parts humor and pathos is a very narrow one, and it is the truest human heart that knows where the smiles end and the tears begin. Physiologists hold that women are constituted more delicately than are men; that their perceptions are nicer, their sympathies more tender. What is the matter, if all this be true, with their heart strings? Why should pathos be to them a laughing matter, and humor a thing unknown?

The aforementioned exhibition of the Drama's hopefuls brought to light a performer of unusual promise in the person of a small woolly dog of anonymous breed who figured on the bills as "Bloomer." As an artist in ground and lofty business, and of indomitable self-possession under trying circumstances, I unreservedly commend "Bloomer" to all comers. "Bloomer" came forth in a farce wherein it was his share to be dragged on l. c. by a tall, angular youth and a string, and then, after flourishing about centre for a while, to dash off, under similar auspices. The entrance and the flourishing were accomplished with some effect and much decorum, but it was in his manner of exit that "Bloomer" especially shone. When the moment came for flight, the angular youth got somehow to the wrong side of "Bloomer," and then with a wild leap struck out across the stage. "Bloomer" was ready for the chase, but the angular youth in mad career kicked him over in rushing by, and the startled canine lay for a second irresolute. Then the string which bound his neck to the hand of the flying youth came taut, and the astonished dog was jerked high in air and dragged onward with fearful momentum. So he soared on until gravitation asserted itself, and landing upon the back of his head, with his fore legs held imploringly up to heaven, the conscientious "Bloomer" slid off and was gone. And he never spoke a word. As a dog star, Sirius is not in the same class with "Bloomer."

Recent comment upon the queer folk that ac-

company "critics" to the play has brought from a kind friend the following story: "With a dramatic critic I strolled into the Chicago Opera House on St. Valentine's Day, during Richard Harlowe's interesting turn. The D. C. was vastly bored. As the curtain fell he turned to me and exclaimed in a loud voice: 'She reminds me of a female impersonator.' Imagine the effect upon the hearers." And there are others.

There is no end of intentional fun in *My Friend from India* down at Hoyt's, but one of the funniest features when I saw the farce, the other day, was plainly not intended. In act one Cyril Scott shoves Willie Collier off, saying, "Father will be here in a moment to read his morning paper." Enter M. A. Kennedy, as Father, with copy of *Evening World*, which he proceeds to read, mark and inwardly digest. In act two Mr. Kennedy reappears with that same paper, and says he finds upon its front page, in big type, a story of most vital importance to himself. Why he didn't see the matter when first he read the paper; how something, which had not happened when that paper must have been printed, should appear in it later, and what Mr. Kennedy is doing with an evening paper early of a morning are questions not within the reach of all.

To "J. S. D.," I am indebted for these kind words:

Some of us—who believe that the phrase, "an ornament to the American stage," should not be applied exclusively to those who follow in the footsteps of Booth or of Jefferson—owe a debt of gratitude to "The Call-boy" for quoting those pretty little verses dedicated to the late Sadie Macdonald. Plain, hastily constructed they may be, but there is nothing cheap; no tawdry sentiment offends the reader. It is sweet to imagine that the years will not obliterate recollections of her whose beauty, her personality, refinement, and grace will be more than mere fragment memories to those who watched her stage career with keen appreciation and regard—to those who read through blinding tears the curt item announcing the lonely close of her life at the other end of the world.

To a gentleman of Astoria, Oregon, I am grateful for the following unique communication which was addressed to a young Astorian, who is proficient upon the snare drum, but has had no experience upon the stage:

ARLINGTON, ORE., Feb. 14, 1897.

Dear sir, coming across one of your letters and as spring is drawing near and intend to advertise and Boom Show more and by so doing have to increase our Band and Orchestra also, beside have to make change for this Summer in our paper, I would like to know your very lowest salary to start on to play Drum in Band and to do a prominent part on stage in Drama and after you would get just to your parts on stage you could occasionally help with double drums in some of the trap overture such as 10 minutes with the Minstrel Hunting Scene and co. Let me hear from you and your salary. It is a steady job and prompt pay. So we may arrange near future for summer and longer. We need good lady at once if you know of one tell her to write lowest salary for steady job direct here to be forwarded. We are working into Washington, Idaho and Montana for Summer. We have but a small Band at present, 2 of my sons and 3 of our hired people, beside the 2 Drums and the snare drummer is no regular Drummer, but will have perhaps pretty soon our Cornet player with us again. he was with us 3 years steady but stopped off in Jacksonville to teach that band. I intend to have all or nearly all of our men this summer to double in Band & Stage and we have some good Drums but do not play those Heavy ones now on account of our Ladies and then we have but 2 at any rate now. It is very hard to get good people on the Coast, had lots from Prince last summer but could do nothing with them in our own Drama. The only one—and a good one we ever had from Los Angeles Alice Sanders—she formerly was with Stutz. She was with us about 4 years she is with Stutz again this season but does not like the Watson Business. Sometimes we play *Trodde-down* as Under 2 flags cut our own and Lightning Rod this is only now when we have but 2 women.

Yours etc.

This stunning opportunity may still be open and it is here made known for the good of the great ambitious public.

THE CALLBOY.

REFLECTIONS.

Nixon and Zimmerman have tendered the use of the Chestnut Street Theatre, Philadelphia, to Max Arnold, the blind comedian, for a testimonial, to occur April 23.

J. Albert Wallerstedt, the young baritone, has won high praise for his solos in *Heartsease* at the Garden Theatre.

The boom for next season's musical comedy, *McFadden's Row of Flats*, has been begun with a puzzle, in which are featured the familiar characters of R. F. Outcault's pictures. The puzzle is fascinating, and the play promises to be likewise.

Charles Kent has been engaged for *L'Arlésienne*.

Kellar's engagement at the Chestnut Street Theatre, Philadelphia, week before last, resulted in the largest receipts he has ever known. The Saturday matinee reached four figures, and the evening broke records.

Gilbertie Lesrock was ill at New Haven recently, and her part in *A Run on the Bank* was played most successfully by Hattie Bernard.

De Wolf Hopper will go to London at the end of the present season to arrange with George Edwards for an English production of *El Capitán*.

The Labadie company includes Hubert Labadie, Marie Loranger Labadie, Frank E. McNish, Frank Munnell, Clifford I. Venable, Frank P. Spellman, Rose Ellico, Winona Bridges, Baby June, Ethel Clayton, Edmund E. Hixson, Jesse Campbell, leader; R. H. Johnson, business representative; and Oliver Labadie, manager.

Concerning a recently published statement about the action of members of the Cleveland Theatrical Stage Employees' Union in relation to carpenter work for *A Temperance Town*, Anthony V. Hayes, corresponding secretary of the Union, has written to explain the position of the Union men. According to Mr. Hayes, no strike was threatened, no attempt was made to "call out" the orchestra, and the performance was not delayed until after 11 P. M.

Hite C. Taylor has closed an eighty-four weeks engagement with the Payton Comedy company to join Weston's Comedy for the balance of the season.

Henderson's Comedy company, playing to excellent business, are moving Southwest with the following repertoire: *The Counterfeiters*, *The Scarlet Circle*, *The Battle of Life*, *The Prince of Russia*, *Chip the Wolf*, and *Ragged Nell*.

Thomas W. Hill, late of Charles L. Davis's company, recently appeared at an entertainment given by Niagara Lodge, K. of P., at Paterson, N. J.

Manager Edward E. Rice took with him to England the book and score of Wang, which he will endeavor to place on the other side.

The Bostonians will present their new opera, *The Serenade*, at the Knickerbocker Theatre next Tuesday evening. The cast will include Henry Clay Barnabee, William H. McDonald, Eugene Cowles, William E. Philp, Harry Brown, George Frothingham, Jesse Bartlett Davis, Hilda Clark and Alice Neilson.

Paul Philipp, brother of Adolf Philipp, of the German Theatre, thrashed last week Alexander Neumann, a German critic, and the law is to be invoked to reconcile them.

Grace Huntington, who has been seriously ill at her home in this city with influenza and pneumonia for four weeks, is convalescent.

Olga Nethercole and James K. Hackett will appear in a scene from *Romeo and Juliet*; Beatrice Herford and the Lyceum stock company have volunteered for the Actors' Fund benefit, March 26.

Carl E. Gundlach exhibited a startling optical

illusion, "The Burning of She," at the Military Inaugural Bazaar at Washington last week, bewildering crowds every day.

Campbell and Caulfield opened with *Gilmore and Leonard's Hogan's Alley* at Washington last week, scoring a strong success.

Vernona Jarboan has made a decided hit as Miss Chicago at the Chicago Gayety Theatre.

Mrs. Fred D. Athens (Arlene Ross), who has been confined to her home at Pawtucket, R. I., with temporary loss of voice, is much improved and will soon resume her professional duties.

Helen Beaumont scored a decided hit in the title role of *Aunt Jack at Forepaugh's Theatre*, Philadelphia, last week, press and public uniting to praise her delightful work in this difficult character part.

In the second act of Blaney's comedy drama, *The Electrician*, two large dynamos have been added to the three before employed in obtaining the remarkable electrical effects, and another will be very soon introduced for the scene in which a man comes in contact with a live wire and falls from the top of a pole forty feet high. The play is a financial success on the road, and probably will be seen in New York next season.

The matinee given by Hart Conway's Chicago School of Acting at the Grand Opera House, Chicago, Feb. 25, developed a remarkable one-act play, *A Tangled Web*, by Eve Braddish, who scored a real success in the leading part. The local critics enthusiastically praised the play as one of unusual psychological interest.

Last Summer, a new one-act opera by Richard D. Ware and Edith R. Noyes was successfully produced at the Savoy Theatre, Lowell, Mass., on Feb. 25.

McFadden's Row of Flats, a comedy by E. W. Townsend, author of *Chimble Fadden*, will begin its first season on Sept. 6. The staging will involve fine scenic and electrical effects, and the cast will include thirty-five people, among whom will be Annie Dunn, J. K. Mullen, Gus Hill, and Estelle Wellington.

A member of the Wilson Burlesquers writes that the company played at Easton, Pa., Feb. 11 to 13 to \$67.75. On Feb. 14, it is said, L. W. Bradley, treasurer, and Valentine and Wilson, managers and proprietors, departed from Easton suddenly, leaving twenty-one persons stranded, and they were forced to apply to the police for aid.

Harry S. Hadfield has closed as leading man and stage director with the John E. Brennan company and joined the Irene Taylor company.

Harry S. Alward is the author of a two-column article on advance agents, which appeared in a recent issue of the *Chicago Inter-Ocean*. It was headed "He Booms the Show," and mentions was made of the following: Olga Nethercole, E. H. Sothorn, Henry Irving, Patti, Bernhardt, Duse, John Hare, Beerbohm Tree, Fanny Davenport, Augustin Daly's company, Abbey, Schoeffel and Grau's attractions, John Drew, Richard Mansfield, and the Kendals. The article closed as follows: "While it is impossible to here mention all of the agents of high standing, some of the best known, some of whom have been graduated into managers on their own account, are Charles Bancroft Dillingham, Clarence L. Dean, Al H. Canby, Ben Stern, E. M. Dasher, Ed Bloom, John W. Hamilton, Harry F. Gross, Jack Hirsch, William B. Gross, Myron B. Rice, Harry B. Warner, Harry S. Fulton, Bury Dasset, Will J. Block, E. D. Price, Frank McKee, Will A. McConnell, 'Punch' Wheeler, James W. Morrissey, Frank A. Perley, Harry Askin, Arthur F. Clarke, Kirke LaSelle, John F. Harley, Frank Murray, Sam F. Kingston, 'Ted' Marks, W. W. Tillotson, Frank B. Thayer, Paul West, Alf Hayman, Nat Roth, 'Ted' Pelper, J. W. McKinnay, and Sam Harrison."



matinee, and Prof. Louis Favore will deliver a lecture on electricity.

The Robinson Opera Co. began a week of comic opera 1, presenting The Maccus for the opening bill. The co. is made up of very capable players, and the outlook is good for a week of splendid business.

J. V. DUNLAP.

PROVIDENCE.

Jack and the Beanstalk attracted some of the largest audiences of the season at the Grand Opera House 1, and secured a decided success. S. R. O. was at a premium at every performance. It was a big production, magnificently staged and presented by a co. of very choice people. Madge Loring made an attractive Jack, and captivated her audience. Mari Oshorne made a great big hit as Little Miss Muffet. She looked charming, and her bright specialties were heartily applauded. Ross Snow, Alex Clark, Harry Kelly, Minnie Hallina, Carrie Perkins, and Nellie Lynch did excellent work also. The comic and electrical effects were beautiful.

A Milk White Flap 5-13.

A large and friendly audience greeted Maggie Clive at the Grand Opera House 1, where she began a week's engagement in her new play, On Broadway. She rendered several of her songs in the same old way, and was repeatedly encored. John G. Sparks and a bit co. supported the star. Bowing the Wind 5-13.

At the Grand Opera House 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, 31, 33, 35, 37, 39, 41, 43, 45, 47, 49, 51, 53, 55, 57, 59, 61, 63, 65, 67, 69, 71, 73, 75, 77, 79, 81, 83, 85, 87, 89, 91, 93, 95, 97, 99, 101, 103, 105, 107, 109, 111, 113, 115, 117, 119, 121, 123, 125, 127, 129, 131, 133, 135, 137, 139, 141, 143, 145, 147, 149, 151, 153, 155, 157, 159, 161, 163, 165, 167, 169, 171, 173, 175, 177, 179, 181, 183, 185, 187, 189, 191, 193, 195, 197, 199, 201, 203, 205, 207, 209, 211, 213, 215, 217, 219, 221, 223, 225, 227, 229, 231, 233, 235, 237, 239, 241, 243, 245, 247, 249, 251, 253, 255, 257, 259, 261, 263, 265, 267, 269, 271, 273, 275, 277, 279, 281, 283, 285, 287, 289, 291, 293, 295, 297, 299, 301, 303, 305, 307, 309, 311, 313, 315, 317, 319, 321, 323, 325, 327, 329, 331, 333, 335, 337, 339, 341, 343, 345, 347, 349, 351, 353, 355, 357, 359, 361, 363, 365, 367, 369, 371, 373, 375, 377, 379, 381, 383, 385, 387, 389, 391, 393, 395, 397, 399, 401, 403, 405, 407, 409, 411, 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3169, 3171, 3173, 3175, 3177, 3179, 3181, 3183, 3185, 3187, 3189, 3191, 3193, 3195, 3197, 3199, 3201, 3203, 3205, 3207, 3209, 3211, 3213, 3215, 3217, 3219, 3221, 3223, 3225, 3227, 3229, 3231, 3233, 3235, 3237, 3239, 3241, 3243, 3245, 3247, 3249, 3251, 3253, 3255, 3257, 3259, 3261, 3263, 3265, 3267, 3269, 3271, 3273, 3275, 3277, 3279, 3281, 3283, 3285, 3287, 3289, 3291, 3293, 3295, 3297, 3299, 3301, 3303, 3305, 3307, 3309, 3311, 3313, 3315, 3317, 3319, 3321, 3323, 3325, 3327, 3329, 3331, 3333, 3335, 3337, 3339, 3341, 3343, 3345, 3347, 3349, 3351, 3353, 3355, 3357, 3359, 3361, 3363, 3365, 3367, 3369, 3371, 3373, 3375, 3377, 3379, 3381, 3383, 3385, 3387, 3389, 3391, 3393, 3395, 3397, 3399, 3401, 3403, 3405, 3407, 3409, 3411, 3413, 3415, 3417, 3419, 3421, 3423, 3425, 3427, 3429, 3431, 3433, 3435, 3437, 3439, 3441, 3443, 3445, 3447, 3449, 3451, 3453, 3455, 3457, 3459, 3461, 3463, 3465, 3467, 3469, 3471, 3473, 3475, 3477, 3479, 3481, 3483, 3485, 3487, 3489, 3491, 3493, 3495, 3497, 3499, 3501, 3503, 3505, 3507, 3509, 3511, 3513, 3515, 3517, 3519, 3521, 3523, 3525, 3527, 3529, 3531, 3533, 3535, 3537, 3539, 3541, 3543, 3545, 3547, 3549, 3551, 3553, 3555, 3557, 3559, 3561, 3563, 3565, 3567, 3569, 3571, 3573, 3575, 3577, 3579, 3581, 3583, 3585, 3587, 3589, 3591, 3593, 3595, 3597, 3599, 3601, 3603, 3605, 3607, 3609, 3611, 3613, 3615, 3617, 3619, 3621, 3623, 3625, 3627, 3629, 3631, 3633, 3635, 3637, 3639, 3641, 3643, 3645, 3647, 3649, 3651, 3653, 3655, 3657, 3659, 3661, 3663, 3665, 3667, 3669, 3671, 3673, 3675, 3677, 3679, 3681, 3683, 3685, 3687, 3689, 3691, 3693, 3695, 3697, 3699, 3701, 3703, 3705, 3707, 3709, 3711, 3713, 3715, 3717, 3719, 3721, 3723, 3725, 3727, 3729, 3731, 3733, 3735, 3737, 3739, 3741, 3743, 3745, 3747, 3749, 3751, 3753, 3755, 3757, 3759, 3761, 3763, 3765, 3767, 3769, 3771, 3773, 3775, 3777, 3779, 3781, 3783, 3785, 3787, 3789, 3791, 3793, 3795, 3797, 3799, 3801, 3803, 3805, 3807, 3809, 3811, 3813, 3815, 3817, 3819, 3821, 3823, 3825, 3827, 3829, 3831, 3833, 3835, 3837, 3839, 3841, 3843, 3845, 3847, 3849, 3851, 3853, 3855, 3857, 3859, 3861, 3863, 3865, 3867, 3869, 3871, 3873, 3875, 3877, 3879, 3881, 3883, 3885, 3887, 3889, 3891, 3893, 3895, 3897, 3899, 3901, 3903, 3905, 3907, 3909, 3911, 3913, 3915, 3917, 3919, 3921, 3923, 3925, 3927, 3929, 3931, 3933, 3935, 3937, 3939, 3941, 3943, 3945, 3947, 3949, 3951, 3953, 3955, 3957, 3959, 3961, 3963, 3965, 3967, 3969, 3971, 3973, 3975, 3977, 3979, 3981, 3983, 3985, 3987, 3989, 3991, 3993, 3995, 3997, 3999, 4001, 4003, 4005, 4007, 4009, 4011, 4013, 4015, 4017, 4019, 4021, 4023, 4025, 4027, 4029, 4031, 4033, 4035, 4037, 4039, 4041, 4043, 4045, 4047, 4049, 4051, 4053, 4055, 4057, 4059, 4061, 4063, 4065, 4067, 4069, 4071, 4073, 4075, 4077, 4079, 4081, 4083, 4085, 4087, 4089, 4091, 4093, 4095, 4097, 4099, 4101, 4103, 4105, 4107, 4109, 4111, 4113, 4115, 4117, 4119, 4121, 4123, 4125, 4127, 4129, 4131, 4133, 4135, 4

timers who amused the audience and themselves by continually referring to the good old days when they played the East-side variety theatres. Joe Ott and the excellent Quipette Quartette, assisted by a clever co. of singers and comedians, kept large audiences in continuous good humor 2, 3 with their Star Gazer. Mr. Ott has never before been surrounded by such a good co. The comedy and vocal work of the excellent Quartette has greatly strengthened the piece. D. L. Don is extremely funny and is a big factor in making the performance a success. Other People's Money 5, 6; Midnight Bell 8, 9; William Barry 10; Wheel Club Minstrels 11; Hoy's A Contented Woman 12. HARTFORD OPERA HOUSE (Jennings and Graves, managers): Paul Caseneuve, a young actor of much dramatic ability, presented The Three Guardsmen 25 to a good audience that applauded frequently and earnestly. He was supported by a well balanced co. The Electrician 26, 27 was given a realistic production. It was finely staged and the strong play gave satisfaction to the large audiences. William Morris and Annie Ward 11; they were in the cast and received hearty applause for their good work. Sam T. Jack's Orange Blossoms bloomed before good audiences 1, 2 giving a mediocre entertainment. Boy Wanted 3, 4; Cotton King 5, 6. ITEM: When the excellent Quartette appeared recently with the Star Gazer in one of the larger Eastern towns of this State they discovered at rehearsal that the piano was out of order and asked the manager to have it tuned. This he refused to do, so they had it tuned at their own expense and after the performance placed an attachment on it for the expense. The constable in charge of the document succeeded in recovering the amount with his costs and the former he forwarded to the co. which they immediately "blew in" for wet goods. A. DUMONT.

NEW BRITAIN.—RUSWICK LYCUM (Gilbert and Lynch, managers): Hogan's Alley, returns date, Feb. 25; good house. The Girl I Left Behind Me 8; fair house; co. good and the play seemed to please. Chicago Marine Band 9; Star-Spangled Dollar 10; William Barry in his new play, John Bradley's Money, 11; The Electrician 12; Twelve Temptations 13; Macame Sans Gout 14. ITEM: It is believed that the early completion of the trolley line extension will materially benefit the above house. It will give rapid transit to Newington, a town of considerable size only five miles East of here and it is expected that theatre parties will come even from Hartford to enjoy some of the fine attractions at this handsome theatre.

BRIDGEPORT.—PARK CITY THEATRE (Mary E. Hayes, manager): Georgia Cayvan in Squire Kest Feb. 25, large audience; scenery, cast and star alike were the essence of success. Katherine Rober opened 1 for a week at popular prices in repertory. The Chicago Marine Band, matinee, 2; Kate Rooney's Greater New Yorkers, returns date, 3; 10; Dicky Bell in A Midnight Bell 11; William Barry in his new play, John Bradley's Money 12; Kathryn Kilder in Madame Sans Gout 13; Yale's The Twelve Temptations 14; Henry Austin Adams 15; Sowing the Wind 16; In Gay New York 17; My Friend from India 18. THE AUDITORIUM (Mary E. Hayes, manager): Cook's Minstrels had a very house 25. Unctious Joe Ott in The Star Gazer 5, 6; Jack's White Crook 10; William Barry's Minstrels 11; 12; Macame Sans Gout 13; On the Bowery 14; Ladies' Club Burlesque 15, 17. ITEM: James Wingfield, ahead of A Midnight Bell, declares business with his co. excellent.

NEW HAVEN.—HYPERION THEATRE (G. R. Russell, manager): New Haven Press Club concert Feb. 22; pleasing entertainment to good house. Frisella (local talent); good performance to packed house. William Jennings Bryan 25; fair house. John Hare 26 in A Pair of Spectacles; fine performance to a large and fashionable audience. William Barry in A Fool of Fortune 1; excellent co.; packed house. Never Again 4, 6; Chicago Marine Club 8; Star-Spangled Dollar 11-13. GRAND OPERA HOUSE (G. R. Russell, manager): Side-walks of New York 24, 25; good performance; please! large audiences. Ward and Volkm in A Run on the Bank 26, 27; excellent performance to tremendous business, turning away crowds at Saturday matinee and evening. Eveninging, William Barry's Minstrels 1, 2, fair house. The Electrician 3, 4; Harry Clay Harvey in A Boy Wanted 5, 6; Robie's Suburban Burlington 9-10; Down in Dixie 11-12.

WATERBURY.—JACQUES OPERA HOUSE (Jas. Jacques, manager): Captain Jack Crawford 4; returned a fair audience Feb. 25. Joe Ott and his clever co. returned 26 in The Star Gazer and played to a crowded house. Gilmore and Leonard and their co. appeared in Hogan's Alley 27 to fair business. St. Joseph's Dramatic Club, of this city, presented The Silver King 1 in an acceptable manner to a full house. Townsend, William Barry in John Bradley's Money 5, Other People's Money 6; Other People's Money 6; Orange Blossoms 9.

SOUTH NORWALK.—HOTT'S OPERA HOUSE (J. M. Hoyt, manager): Cook's Minstrels Feb. 25; good business. OM Well H. and L. Co., assisted by the Comopolitan Concert co., of New York, to S. R. O. 25. John L. Sullivan co. to good business 2.

NORWALK.—OPERA HOUSE (F. W. Mitchell, manager): Paul Caseneuve in The Three Guardsmen Feb. 25; packed house; performance excellent.

WINDHAM.—OPERA HOUSE (I. E. Spaulding, manager): Joe Ott in The Star Gazer Feb. 27; large audience; best of satisfaction. William A. Brady's players presented The Cotton King 2; good business; performance very good. ITEM: Howard Flower and Harvey Freeman, buck and wing dancers, of this city, joined North and South co. 5.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Paul Caseneuve in The Three Guardsmen Feb. 26 gave excellent satisfaction to small audience. William Barry in John Bradley's Money 5, Other People's Money 6; Brock's Chicago Marine Band 11.

DANBURY.—TAYLOR'S OPERA HOUSE (F. A. Shear, manager): Other People's Money 1; fair house; excellent performance. Sam T. Jack's Orange Blossoms 2; Field and Hanson 10; O'Grady's Election 10; The Twelve Temptations 12; Sowing the Wind 14; White Crook 17.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): The Cotton King 2; fair house; good co. Perkins J. Fisher was above the average. J. M. Murphy, J. F. McDonald and J. F. Burke were excellent.

BRISTOL.—OPERA HOUSE (C. F. Michaels, manager): House dark 1-4.

NORWICH.—BROADWAY THEATRE (Jas. W. Jackson, manager): A Boy Wanted with Harry Hany and a capable vaudeville co. to a large house Feb. 25. Some of the specialties were very good but the music was for the most part, without the benefit and Moulton Comedy co. opened for a week 1 in All the Comforts of Home to a crowded house. The acting of several of the co. was very meritorious and the music by the band, variety acts, and animated pictures were fully up to the standard.

MIDDLETOWN.—THE MIDDLESEX (Middlesex Assurance Co., managers): Joe Ott with his brothers, Matt and Phil, with a good co. 4; good business. McDONOUGH THEATRE: Robie's Suburbans 11; White Crook 12.

PUTNAM.—OPERA HOUSE (George R. Shaw, manager): Only a Jay, by local talent, had two good houses Feb. 25, 27. Homage-Laroly in Other People's Money 9; Emeralds 22.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Joe Ott in The Star Gazer to large business 1. Laroly's Other People's Money 2; business fair. Katherine Rober in repertory week of 8.

NEW LONDON.—LYCUM THEATRE (Jas. A. Jackson, manager): Stanley's Boy Wanted Feb. 25 to a good audience. The co. abounds in good specialties and high-class vaudeville artists and was thoroughly enjoyed. Stanley's The Electrician 1, 2 to fair business. The stage settings and scenic effects were of a high order and the co. one of merit throughout. Bennett and Moulton's Dramatic co. 8 and week.

STAMFORD.—GRAND OPERA HOUSE (J. M. Hoyt, manager): Cook's Minstrels Minstrels Feb. 25; fair house; good performance. Georgia Cayvan in Squire Kest 26; very large and fashionable audience; performance excellent. John L. Sullivan's Extravaganza co. 2; crowded house; general satisfaction; performance good. House dark 1-3.

ROCKVILLE.—HENRY THEATRE (Wendelizer and Murphy, managers): The Minstrel's Daughter by local Division Stars of Temperance Dramatic Club 3 received great applause; large audience. OPERA HOUSE (J. H. Freese and Co., managers): Townsend, William Barry's Boys of Kilkenny 4. The scenery is especially good.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Davis, manager): Georgia Cayvan came 2; large audience. Rob Rye 4; Twelve Temptations 5; Old Homestead 10. Bijou Theatre (D. J. Marchant, manager): The Wood Shakers began an engagement 1.

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W en the performance was nearing its close the manager of the co. appeared on the stage and stated that, owing to some difficulty over the box receipts, the performance would end, and advised those present to secure the return of their money from the box-office. A riot was the result, during which Mr. Marchant was taken to the police station for safety.

FLORIDA.

PENSACOLA.—OPERA HOUSE (J. M. Cox, manager): Gentry's Dog and Pony Show Feb. 21, 22 to splendid business. The Gay Parisians 27 to moderate house; performance only fair. Princess and West Minstrels 2; The Schubert Quartette 4.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Mac Goodwin Feb. 25 in An American Citizen to 500; attractive scenery and excellent support, Maxine Elliott sharing the honors with the star. Eugene Blair was well supported 26, 27 in Jane Eyre and East Lynne; houses light but performances highly satisfactory. Oscar P. Simon's Comedy co. 1 and week. ITEM: Mrs. Stuart Robson and son David are stopping at the hotel St. James. Your correspondent had the pleasure of meeting Mrs. Simon's distinguished Philadelphia representative, S. Forrester, who leaves here in a few days for the North after a pleasant vacation in the Land of Flowers.

TAMPA.—AUDITORIUM (B. W. Weiss, manager): Schubert Symphony Club Feb. 24 to poor business; performance good. Carter's Fast Mail 6; Brady's co. in Trifly 10.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Simon's Comedy co. completed their three nights engagement presenting Wild Oats 24 and The Colonel 25 to good business. Conway, hypnotist, 1 to fair business. Fast Mail 6; Remedy, violinist, 8.

ST. AUGUSTINE.—GENOVA'S OPERA HOUSE (B. Genova, manager): Eugene Blair in East Lynne 1 to good business; performance excellent; audience well pleased. Yankee Drummer 5, 6; Pay Train 10; Old Homestead 12; Ellen Beach Vaw 21.

GEORGIA.

SAVANNAH.—THEATRE (Charles D. Coburn, manager): The Gay Parisians Feb. 25 was presented by a strong cast, but did not meet with the cordial reception it deserved; business was good. ITEM: John R. Masters, proprietor of this house, leaves shortly to join the Oriental Opera co. as advance agent.

THOMASVILLE.—OPERA HOUSE (T. L. Spence, manager): Nat Goodwin in An American Citizen Feb. 24 at advanced prices to large and appreciative audience. Mr. Goodwin and Maxine Elliott were warmly called before the curtain. Frank Jones (Our Country Cousin co.) gave an excellent rendition of A Yankee Drummer to a very small house 25. McCabe and Young's The Black Trifly 27; moderate performance to fairly good top house.

ROME.—HAYES'S OPERA HOUSE (Jesse B. Nevin, manager): The Robinson Opera co. played La Mascotte Feb. 25, Robinson Girl 26, and Clumsy of Normandy 27 to fair business. The first two performances were excellent, but owing to the illness of several of the co. the last performance was rendered very poorly. Chicago Marine Band delighted a good house 1.

ATHENS.—OPERA HOUSE (H. J. Rowe and Co., managers): Barlow Brothers' Minstrels Feb. 24; good business; satisfactory performance. The Butterfly Feb. 25, local talent, under the direction of Mrs. Tracy, 26, with cutters 27, to packed house. Some of the specialties were excellent, especially the dancing of Misses Freeman, Steele, and especially the two Funny Chromes began a week's engagement 1, presenting An Easy Place to the capacity, and gave general satisfaction. Oriental Opera co. 25, 26.

COLUMBUS.—SPRINGBROOK OPERA HOUSE (Springer Brothers, managers): The Buckler Stock co. played a week's engagement beginning Feb. 21 in The Way of the World. The Two Orphans, East Lynne, Monte Cristo, Still Waters Run Deep, Hamlet, and Ten Nights in a Bar Room.

GRIFFIN.—OLYMPIC THEATRE (L. Pettibone, manager): House dark week of 1. Peters and Green 5-10.

WAYCROSS.—JOHNSON OPERA HOUSE (F. R. Trent, manager): House dark 1-4. Schubert Symphony Club 5.

ALBANY.—DAVIS OPERA HOUSE (H. T. McIntosh, manager): McCabe and Young's Black Trifly co. Feb. 25; top-heavy house. Local amateurs in New the Good-for-Nothing, interspersed with musical numbers, were accorded a very good house 1. Eugene Blair 3; Backer Stock co. 4; Frank Jones 11; Ramsey 12; Fast Mail 17; Cooper and Co.'s Fast Show April 18. The Georgia Chorus will open their annual season 21 and continue the entire week.

IDaho.

WALLACE.—MADISON TEMPLE (H. E. Hayward, manager): The Next Concert co. gave a very enjoyable entertainment, under the auspices of the Treble Chaf (loc), to light business Feb. 25. OPERA HOUSE (R. Dixon, manager): Albini, musician and humorist, gave good performance to very poor houses 25, 26. Frank Readick co. 27, 28.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, manager): McCabe and Young's Dramatic co. Feb. 25, 27 to light business; good co.; best of satisfaction; one to 100 fine. McSorley's Twins 2; Wolves of New York 5, 6.

POCATTELLO.—OPERA HOUSE (Watson and Knapport, managers): House dark Feb. 25, 27. McSorley's Twins 5.

CALDWELL.—OPERA HOUSE (A. F. Lham, manager): House dark Feb. 20, 27.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Barhydt and Cr., managers): Albert Hart in Wang Feb. 24 to big house. Breaking His Bonds 25, a local benefit for the Home of the Good Shepherd to good house. Mr. Keating making a big hit. Albany's A Baggage Check 27 to good business. The Fatal Card 3 to a fair house; play and players gave good satisfaction. The Heart of Chicago 5; Peter P. Dalley 6; James O'Neill 8; Thomas W. Keene 9; When Ladies Sleep 12, 13. THE AUDITORIUM (Walter A. Livemore, manager): Sater and Martin's Uncle Tom's Cabin co. 21-24 did big business and gave fair satisfaction. John W. Lham's Orchestra 25-27 to fair business; splendid co. and everybody

well pleased. Harry W. Simon's Extravaganza co. opened 25 with the S. R. O. sign out. The house light the rest of engagement. The Boston Vandevilles and Edna's Vitascopes 4, 6. Allen and O'Brien Specialty co. 7 and week. Side Tracked 10, 17. Bruns and Nina Vandeville co. 18, 19. The White Crook co. 21, 22. ITEM: Mr. Murphy, the former treasurer of the Grand, was in Peoria 25 ahead of Carter's Chicago. Manager Livermore, of the Auditorium, was in Chicago 24. He has completely recovered from his recent attack of la grippe. The local lodge of Elks gave a big social session 24 in which Sater and Martin's three bands helped as also Albert Hart and other members of the Wang co. It was one of the biggest events of his kind in the history of Peoria.

CLINTON.—RENNICK OPERA HOUSE (B. G. Henion, manager): The Pay Train Feb. 24 pleased a good audience.

STRAZOR.—FLUME OPERA HOUSE (J. E. Williams, manager): Byrne Brothers in 3 Bells pleased one of the largest houses of the season Feb. 25.

ROCHESTER.—BAY'S OPERA HOUSE (Otto Weinstein, Jr., manager): Gilbert Comic Opera co. in The Minstrel Feb. 25 to poor business. Co. weak in chorus but the comedy work of T. J. Johnson as Lorenzo and Harry Thornton as Nocco is very creditable; audience well pleased. Slayton Tennesseeans 4; A Baggage Check 10; William Hawley Smith 18.

BLOOMINGTON.—NEW GRAND (J. T. Henderson, manager): Pay Train Feb. 25 to top-heavy house. Wang 26, good business. Roland Reed 10; Beach and Bowler's Minstrels 17; Gus Hill's Society co. 20; Sowing the Wind 23; Thomas W. Keene 26. ITEM: Carrie Lamont left the Pay Train co. here 25 and went to St. Louis. Her successor is a Miss Lewis who joined the co. here. Hannah Morrison, who was booked for a return date 8, has closed her season on account of illness. J. S. Flaherty, formerly manager of the Grand, Peoria, was here 25 ahead of The Heart of Chicago.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): Gilbert Opera co. in Macbeth Feb. 25; good business. International Vandeville co. 12, 13.

SPRINGFIELD.—CHATTERBOX OPERA HOUSE (R. I. Chatterbox, manager): Billy Rice's Minstrels Feb. 25, 26, fair business at popular prices. The S. R. O. Elks gave their annual banquet 25 to the capacity of the house; performance far above the average. Gus Hill's New York Stars delighted a fair house 27.

MATTOON.—THEATRE (Consett and Foley, managers): The Pay Train Feb. 25; good house; poor performance. Morrison's Fast 26 pleased a packed house. Wang 6; Roland Reed 11.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): The International Vandeville co. to good business Feb. 25-26.

PREPOT.—GERMANIA OPERA HOUSE (Phil. Arno, manager): The Wood-Jersey co. 1-6.

LA SALLE.—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Charles Hall's Chicago Feb. 25 failed to appear. Charles A. Blaney's A Baggage Check 26 gave a fine performance to a large attendance. Ottawa Opera co. in Mikado 2; Dr. Bill co. 7.

JACKSONVILLE.—GRAND OPERA HOUSE (Ravencroft, manager): Lham's Orchestra Feb. 25-26; good performance free from vulgarity. Morrison's Fast 25 with Dunbar as Mehlsto gave good satisfaction to fair house. House talent in Goodwin's Normandy 26, with H. Ravencroft in the title-role; large house and all acquitted themselves with credit. Father Stafford lectured Feb. 27 to a large house and every one was well pleased.

JOLIET.—THEATRE (William H. Halshier, manager): 9 Bells did a good business Feb. 25. Sam Young's Melville co. 24-25; business good.

ROCK ISLAND.—HARPER'S THEATRE (E. B. Kreia, manager): Chicago Feb. 24 to a very poor house; co. poor and without suitable costumes; co. returned to Chicago. Lady Minstrels (local) to large house 1; Thomas W. Keene 15.

CHAMPAIGN.—WALKER OPERA HOUSE (C. J. Hamilton, manager): Albert Hart in Wang to a large audience Feb. 25. A Baggage Check to small business 1.

VIRGINIA.—TURNHAM OPERA HOUSE (J. W. Ducker, manager): Wade's Comedians to poor business Feb. 25, 27.

QUINCY.—EMPER THEATRE (Chamberlin, Barhydt and Co., managers): Beach and Bowler's Minstrels Feb. 25, 26 at popular prices to crowded houses and good satisfaction.

GALESBURG.—THE AUDITORIUM (F. E. Barquet, manager): Sater and Martin's U. T. C. Feb. 25, 26 to fair house; performance good. Shore Acres 27; good house. Beach and Bowler's Minstrels 1 to crowded house and good satisfaction. The Fatal Card 3; Peter P. Dalley in A Good Thing 4; Heart of Chicago 5; James O'Neill in Monte Cristo 6; Thomas W. Keene in Richard III. 12; The Dazzler 13; Fabio Roman 14; To Much Johnson 21.

EFFINGHAM.—AUSTIN OPERA HOUSE (Watson and Austin, managers): Oliver Byron in Turn of the Tide 2 to poor business; excellent performance. South Before the War 15.

AURORA.—OPERA HOUSE (J. H. Fitch, manager): International Vandeville co. Feb. 25, 27 and matinee; good performance to fair business 27; popular prices. City Club Minstrels (house talent) to large house 1. A Baggage Check 3; Holden Comedy co. 15, 16; Shore Acres 21.

ROUND CITY.—OPERA HOUSE (Otis and Hays, managers): Church entertainment 1; good house. House dark 3-10.

DIXON.—OPERA HOUSE (F. A. Truena, manager): House dark Feb. 24-5.

CANTON.—AUDITORIUM (C. L. Whitney, manager): The P. and O. Band gave a grand concert 1 which was first-class.

EAST ST. LOUIS.—MCCALLAND'S OPERA HOUSE (Frank McCalland, manager): The Turn of the Tide drew well Feb. 25. Oliver and Kate Byron are the stars and do good work and their co. is capable. The Galley Slave Dramatic co. presented Jim the Fiddler Feb. 26, under the title of Reformation, to fair business.

MONMOUTH.—PATTER OPERA HOUSE (Webster and Perley, managers): The Monmouth Merry Men repeated their minstrel performance Feb. 25 to a crowded house, proceeds going to charity. The Hamlet-Igman co. opened 1 for week to good business.

ELGIN.—DU BOIS OPERA HOUSE (Fred W. Jencks, manager): W. H. Faggett and Co.'s International Vandeville co. 13 and matinee to S. R. O., giving the very best satisfaction. ITEM: Billy Link will

leave this co. in two weeks and go on the road with his own co.

PETERSBURG.—HARRIS GUARDS OPERA HOUSE (George W. Morris, manager): Hogan's Alley Feb. 25-27 on account of celebration. Hawitt's Vandeville and Vitascopes co. 8-10. OLYMPIC THEATRE: George N. Miles, manager: House Talent Minstrels 12.

INDIAN TERRITORY.

ARDMORE.—OPERA HOUSE (I. R. Mason, manager): William L. Roberts in Faust Feb. 25; large and well-pleased audience. The White Crook 25; good business.

INDIANA.

NEW ALBANY.—OPERA HOUSE (J. D. Cline, manager): Lincoln J. Carter's Tornado drew good business Feb. 25. The play proved interesting and gave splendid satisfaction. Co. thoroughly competent and the scenery and stage effects beautiful and appropriate, making it one of the most enjoyable entertainments of the kind ever seen here. Peck's Bad Boy was presented 27 to light business. The piece has apparently lost its drawing powers here, although the performance was very creditable. A number of very pleasing specialties were introduced. Uncle Josh Sprague 6; The Magnetscope and Concert co. week of 15. ITEM: W. H. Everts, who has been ill for some time, has sufficiently recovered to resume his place in The Tornado co.—Lawrence Griffiths left 3 for Columbus, O., where he joins the John Griffith co.—Emma Whitely, of the Tornado co., was suddenly taken quite ill during the engagement here, but pluckily went through her part, although advised against doing so by her physician.—John Moore, of The Sporting Crane co., spent 2 here with Manager Cline.—Jay Simma, manager of The Tornado co., left in his room at the hotel here a champagne skin sock which contained three diamonds, rings and about \$100 in money. He did not discover his loss until after his train left the city, when he wired the hotel proprietor of the loss. In the meantime his valuables had been found and he was wired to that effect. W. L. GROVE.

MUNCIE.—WYSON'S GRAND OPERA HOUSE (H. R. Wyson, manager): A. M. Heath's Peck's Bad Boy Feb. 25 to an ordinary house. Gus Hill's New York Stars 25 to good attendance and pleased audience.

LAFAYETTE.—GRAND OPERA HOUSE (George Sawyer, Jr., manager): Billy Rice's Minstrels Feb. 24 to decidedly small business. New York Stars 25 to a large house; performance fine. Superba delighted a large house 27. 9 Bells 1; Stuart Robson in The Jack-in-the-box 2; Wang 11.

GOOSHEN.—THE IRWIN (Frank Irwin, manager): Rice's Evangeline Feb. 19 to fair business. E. Hartman fairly satisfactory.

PERU.—EMERICK'S OPERA HOUSE (Frank Emerick, manager): Dudes of Darktown (minstrels) by house talent, under the direction of Edward Holpeter 1, 2 to packed houses. Performance good and well received.

EVANSVILLE.—GRAND (King Cobbs, manager): Wilson Lachave and Marie Wainwright in Dr. Belgriff 4; Hart in Wang 6; Roland Reed 12. PROPER'S (C. J. Graves, manager): L. J. Carter's Tornado drew a good house 27; South Before the War 2; A Texas Sinner 7.

HUNTINGTON.—OPERA HOUSE (H. E. Rembrough, manager): Ada Gray in East Lynne, Ring of Iron, and Camille week of Feb. 23. U. T. C. (three times) to extremely poor business. Co. very poor. Ladies' home talent minstrels 1, for benefit Episcopal Church; big business; 9 Bells 6.

PORTLAND.—AUDITORIUM (A. D. Miller, manager): Premier's Magnificence Feb. 25; good entertainment to light business. Actor's Holiday, booked for 25, failed to appear. House dark week of 8.

CONNERSVILLE.—ANDER'S THEATRE (D. W. Andre, manager): Peck's Bad Boy co. 4 to a good house and well-pleased audience. Philon and Rupp's New Amet Magnificence 4-6.

ELEHART.—BUCKLER OPERA HOUSE (David Carpenter, manager): May Davenport Burlesque co. 1; poor performance to a large house. Sousa's Band 17; Peck's Bad Boy 25; Fabio Roman 29; Murray and Mack 31.

MARION.—WHITE'S THEATRE (E. L. Kivomer, manager): Rice's Minstrels 4; 9 Bells 5. ALLEN THEATRE (S. L. Barden, manager): The Imperial Japanese troupe opened for a week 1 to a crowded house; excellent performance. ITEM: Manager Kivomer will again enlarge the capacity of his theatre before the opening of next season. With only two exceptions every attraction at this house has turned people away.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, manager): L. J. Carter's Tornado 12.

CRAWFORDVILLE.—MUSIC HALL (Townsend and Thomas, managers): 9 Bells Feb. 27 to a 2500 house. Edison's Vitascopes and Microphone 4-6.

COLUMBUS.—CRUM'S THEATRE (R. F. Gottschalk, manager): L. J. Carter's Tornado co. to a fair audience Feb. 25; good performance. Peck's Bad Boy 1; The Merry World 3; Magnificence 8-12.

ANDERSON.—GRAND OPERA HOUSE (I. E. May, manager): Evangeline gave a poor performance to a top-heavy house Feb. 27. Billy Rice's Minstrels gave a fair performance to good business 1. Faust 4; A Texas Sinner 10; Gus Hill's Society co. 17; Oliver Doud Byron 19. ITEM: Punch Wheeler was here Feb. 27 ahead of the Lake Shore. He was out of cards, and did not give the town a very good billing.

LOGANSPORT.—DOLAN'S OPERA HOUSE (William Dolan, manager): A Baggage Check was presented by a clever co. Feb. 23 to good business and proved a laughing success. Hamilton's Superba to large houses 25, 26 was greeted with the heartiest demonstration of approval. Rice's Minstrels 4; 9 Bells 6; Wang Opera co. 12; Frohman's co. in Prisoner of Zenda 12; The Widow Jones 24. ITEM: Henry Schrader, of Hamilton's co., is on the sick list. Local talent, under the direction of Professor McMillen of the Opera House orchestra, will present The Little Tycoon in the near future.—M. J. Byrne, of 9 Bells co., was here 25. Also J. R. Henry, agent for Rice's Minstrels.

FRANKLIN.—NEW OPERA HOUSE (H. H. Woodsmall, manager): Peck's Bad Boy 3 to fair business; good satisfaction. Walker Whitelike 3; home talent minstrels and Cinematograph 8-10.

VINCENNES.—MCJINNEY'S THEATRE (Guy McJinney, manager): The Jennie Mae Minstrel co. opened Feb. 25 for a week at popular prices, presenting Hana, Sweet Home, The Telegram, The Princess of Patcha,

A Mad of Mystery, A Complicated Case, and The Little Theatre. Co. gave good satisfaction and was liberally patronized. Faust, under the manager of Edw. J. Adams, was presented to a packed house. Lincoln J. Carter's The Tornado drew well. Hoyt's A Texas Steer 8.

RICHMOND.—Phillips' Opera House (J. H. Dobson, manager): Phillips and Rupp's Magnificent Feb. 29-30 to fair business. James B. Mackie in Grimes' Call Door 1 to fair business. The Merry World 4.

ALEXANDRIA.—Opera House (Otto and Manlove, managers): James B. Mackie in Grimes' Call Door Feb. 29 to a small house; fair performance. Morris' Faust 2; Myer's Colored co. 46.

FRANKFORT.—Columbia Theatre (C. V. Fowler, manager): Blaney's A Baggage Check drew a good house Feb. 24; performance gave the best of satisfaction. Indiana State Band 29 gave a splendid concert to a full house. Syracuse Brothers' A Bolt 2 to a large audience; good co.; very old performance. Puck's Bad Boy 14; Lillian Kennedy 20; Thomas W. Keene 20.

SOUTH WAYNE.—Masonic Temple (Stander and Smith, managers): Hanson Brothers' Superba Feb. 28, 29 to good business. The Elks gave their third annual benefit 28 to a very large house. Receipts, \$300. Rice's Evangelist 27 to good business and very well pleased audience. Henry Schroder, of Hanson Brothers' Superba, died last week of pneumonia at the Randall Hotel.

UNION CITY.—Cadwallader Theatre (C. W. Walte, manager): Emanuel Morrison in Caruso failed to appear Feb. 25. Edison's Magnificent 2; Morrison's Faust 6.

BRAZIL.—McGregor Opera House (C. O. Shultz, manager): Morrison's Faust gave fairly good satisfaction to a large audience Feb. 27. Tornado 3 to medium business. Oliver Byron in Up and Down of Life 6.

MADISON.—Grand Opera House (T. E. Delosta, manager): Lincoln J. Carter's Tornado Feb. 23 to exceptionally good houses and good satisfaction. Canary and Lederer's Merry World 1 to crowded houses at advanced prices. Eddie Foy in Off the Earth 28.

DUNKIRK.—Todd Opera House (Charles W. Todd, manager): House dark 1-4.

KOKOMO.—Opera House (H. C. Henderson, manager): Byrne's 2 Bells 4.

IOWA.

KEOKUK.—Opera House (D. L. Hughes, manager): Shere Acres, with George W. Wilson as Nathan's Feb. 25 to a fine audience; parquet and balcony being crowded; receipts, \$300. Salter and Martin's Uncle Tom's Cabin co. extended engagement to two nights, playing 1, 2 to excellent business. The Heart of Chicago 11; Alvin Karpis in Fabio Roman 17; Louis Thoma 18; Thomas W. Keene 20. Trans: Arthur Clark, of La Shale and Clark, given as his reason for not producing The Wizard of the Nile at his old home the lack of sufficient stage capacity. This statement was called out from Mr. Clark and printed in a local paper by your correspondent's reference to the matter a couple of weeks ago.

WATERLOO.—Brown's Opera House (C. F. Brown, manager): Holden Comedy co. week of 1. Blaney's Baggage Check 17; Shore Acres 28.

RED OAK.—Kynard's Opera House (Clark and Reedman, managers): House dark Feb. 21-27. Graham-Barie co. in repertoire 1-4.

DECATUR.—Grand Opera House (R. B. Morris, manager): House dark Feb. 23-27; Alexander Bull Concert 4.

OTTUMWA.—Grand Opera House (S. B. Patterson, manager): Wang to S. R. O. Feb. 18. Trans: S. A. Garber, formerly of Des Moines, has leased the Turner Opera House of this city and will remodel and put it into first-class order.

OSKAHOUSA.—Masonic Opera House (W. L. Briggs, manager): House dark Feb. 18-27. Gilbert Opera co. 2; Shore Acres 4; Morrison's Faust 11; Thomas W. Keene 20.

FORT MADISON.—Emmer Grand (C. H. Salisbury, manager): Wang Feb. 18 gave the best of satisfaction to a large and fashionable audience. Five Acres 28 was presented by a strong co. and pleased a large audience. Salter and Martin's U. T. C. drew well 27 and everybody was satisfied. George R. Tremaine began a series of illustrated lectures 1 to packed house. Gilbert Opera co. 4; Heart of Chicago 11; Thomas W. Keene in Julius Caesar 18; A Baggage Check 28.

DUBUQUE.—Grand Opera House (William T. Reel, manager): Iolanthe Feb. 25, 26 by home talent, but two large audiences. Gilbert's Comic Opera co. 27 produced Macart Up to Date to a small but pleased audience. Trans: Manager Reel has returned from Galveston, Tex., after two weeks' pleasure seeking along the coast.

FAIRFIELD.—Grand Opera House (Louis Thoma, manager): Sandford Dodge co. in Richard III, and Damon and Pythias 18, 19. Trans: Louis Thoma, one of the proprietors of the Grand Opera House, has assumed the management of the house and will make it one of the nearest play houses in the State.

MISSOURI VALLEY.—New Theatre (William Harmon, manager): Newshaw and Ten Brock in Dodge at the French Ball Feb. 28 to good business; excellent performance.

COUNCIL BLUFFS.—Dorsey Theatre (George H. Brown, manager): House dark Feb. 21-27. Inoffensive Club 17.

SLORA.—Wagner Opera House (G. E. Gilman, manager): House dark. Trans: Manager Gilman's lease having expired he will not renew it. This is a good theatrical town and a live manager could make money.

MARSHALLTOWN.—O'Brien Opera House (The C. Spear, manager): Morrison's Faust 12; Thomas W. Keene 18; Shore Acres 28; Primrose and West's Minstrel 30. Trans: W. H. Evans, manager: Van Dyke and Katon Repertoire co. 1 to packed 2; good specialties and co. gave satisfaction.

DAVENPORT.—Burt's Opera House (Charles H. Knit and Co., managers): The Gilbert Comedy co. presented Macart Up to Date Feb. 28; fair audience; very poor and performance far below the average. A large audience greeted Shore Acres 1; curtain calls were numerous. Lewis Morrison 14; Thomas W. Keene 18; Heart of Chicago 17; James O'Neill 19; A Baggage Check 21; Too Much Johnson 22; My Friend from India 24; Ashland Club Minstrel, local, 25. Grand Opera House (Otto H. Mahman, manager): House dark 28-31. The third orchestral concert, was given by Strangers 2 to a well-pleased house.

DES MOINES.—Foster's Opera House (William Foster, manager): House dark Feb. 23-28. Roland Red 4; Lewis Morrison 9. Grand Opera House (William Foster, manager): The Van Dyke and Katon co. closed their 15-27 engagement to good business.

BOONE.—Perry's Opera House (Dan B. Wiley, manager): Tennessee 23.

CLINTON.—Davis Opera House (Wm. McMillan, manager): Shore Acres 2; fair audience who thoroughly enjoyed a capable presentation. George W. Wilson as Uncle Nat captured all hearts. A Baggage Check 12.

SIoux CITY.—Grand Opera House (A. B. Beall, manager): John E. Henshaw and May Ten Brock in Dodge at the French Ball drew large audience Feb. 28. Roland Red, supported by Inodore Rush and an excellent co., in The Wrong Mr. Wright did an excellent business 1.

KANSAS.

TOPEKA.—Opera House (O. T. Crawford, local manager): The Paines returned week of Feb. 23-28, giving Pezian Princess, Forget-Me-Not, La Belle Marie, Harvest, Rip Van Winkle, East Lynna, Bunch of Violets, and Voltaire-Market of Cromwell to phenomenal success. George Paige, as Rip Van Winkle, did excellent work, and Lillian Paige, as Lady Isabel in East Lynna, also deserves special mention. The co. is unusually large, and all work very smoothly, introducing numerous specialties between acts. Mackey and Jennings in song and dance win most favor. Hanket, by local amateurs, 3; William Monroe's Hot Work Theatre co. 4. Grand Opera House (O. T. Crawford, local manager): Marshall's Military Band, a local organization of great merit, took its annual benefit 24 to a packed house; performance a great artistic and financial success. Kansas University Comedy co. in amateur rendition of The Rivals 27 gave two very good performances. Andrews Opera co. 1-4; Camilla Uno 5. Trans: The Paines showed receipts for all royalties to date. They are now rehearsing Roland Red's Check by his written permission.

MARYLAND.

HAGERSTOWN.—Academy of Music (Charles M. Patterson, manager): Guy Brothers' Minstrel pleased a fair house Feb. 25. Guy Hall's Novelities had a good house 1. Elmer E. Vance's Limited Mail 5.

FREDERICK.—City Opera House (P. E. Long, manager): Macaulay-Patton co. finished week beginning Feb. 23 to fair business, playing The Lost Will, Ten Nights in a Bar-Room, and Kathleen Mavourneen.

LONACONING.—Ryan's Opera House (John Schaefer, manager): Taylor's King Fools begin a week's engagement 5. Their repertoire includes Gilbo's Troubles, Tom Sawyer, Our Country Visitor, Mary Jane, Prisoner for Life, Bound to Win, and Patsy and Diamond.

CUMBERLAND.—Academy of Music (Mallinger Brothers, managers): The Whitney Opera co. presented Roy 1 to a large and well-pleased audience. Arthur Donaldson as Rob Roy, Florence Wolcott as Janet, Albert Arling as Prince Charles, and Edwin Carroll as Dugald McWhisker were scored several times. Guy Hall's Novelities gave a very ordinary performance to a slim house 2. Elmer E. Vance's Limited Mail 4; A. G. Field's Uncle 6.

PITTSBURG.—Opera House (W. W. Bell, manager): Nebraska Wesleyan University Quartette Feb. 27; good house; good entertainment. Joseph Murphy in The Merry Gey 1; White Crook 6.

WINFIELD.—Grand Opera House (F. R. Myers, manager): Alha Heywood Concert co. gave a good concert to a full house Feb. 25. William L. Roberts in Faust and Marguerite 27; fair business; co. good. Fish's Jubilee Singers 2; White Crook 8.

ESOPRIA.—Whitely Opera House (F. J. Miller, manager): The Andrews Opera co. played Martha to a large and well-pleased audience Feb. 24; receipts, \$235. William Monroe co. in repertoire 8, 9; Rush's White Crook 17.

PORT SCOTT.—Davidson Theatre (Harry C. Brink, manager): East Lynna was given by a poor co. to light business Feb. 23. Nellie McHenry 13; White Crook 16; Claire Comedy co. 18.

WICHITA.—Crawford Grand Opera House (E. L. Martling, manager): House dark week ending Feb. 27.

ARKANSAS CITY.—Fifth Avenue Opera House (F. J. Hess, manager): Ed. T. Rush's White Crook co. Feb. 27; good house; performance excellent. Faust 1.

OSWEGO.—Opera House (Boss and Bradley, managers): Nebraska Wesleyan University Quartette 1; M. J. Cooper, illustrated lecture, 2; Mozart Symphony Club 4; Liza-Commons Comedy co. 6-12; Fitz Tennessee Jubilee Singers 18.

GIRARD.—Holzer Opera House (W. P. Phelps, manager): Players Stock co., Rip Van Winkle and Social Outcast, Feb. 26, 27 to large and well-pleased audience.

PARSONS.—Edwards' Opera House (John R. Monroe, manager): House dark Feb. 23-27. White Crook co. 8; Starley's Lyceum Theatre co. at popular prices 9; Salter's Uncle Tom's Cabin co. 10; Faust 13.

WELLINGTON.—Wood's Opera House (Ann M. Black, manager): W. L. Roberts in Faust Feb. 26; packed a full house; co. excellent. Auditorium (Charles J. Humphrey, manager): Concert by Caman's Military Band 24 highly pleased a good house. Lecture by Professor Lewis Dyché on "Alaska" 27, matinee and evening, to good houses.

OTTAWA.—The Roubenach (Charles H. Ridgway, manager): Cook Sisters' U. T. C. co. Feb. 28; good business. Andrews Opera co. 28 presenting Martha to fair audience; performance excellent and play enthusiastically received. The Paines 1-6 in repertoire.

HITCHCOCK.—Opera House (W. A. Lee, manager): Fish's Jubilee Singers Feb. 25 to very small house.

JUNCTION CITY.—Opera House (T. W. Dorn, manager): Edison's Vitasec, under management of C. H. Matthews, Feb. 23, 25; fair business; excellent satisfaction.

OSBURN.—Opera House: High School entertainment and The Hoosier Schoolmaster by amateurs Feb. 25, 26; crowded house both nights. Concert by Oberlin Cornet Band 5.

LEAVENWORTH.—Crawford's Grand Opera House (William Bowman, manager): Hypnotic entertainments were given by Dr. Herbert Flint week ending Feb. 27 to splendid business. Fabio Roman 28; poor business.

LYONS.—Butler's Opera House (Fred R. Lutz, manager): Alha Heywood Feb. 19; good business. Marriage Failure 27; fair house; performance fair. House dark 8-14.

KENTUCKY.

FULTON.—Vendome Opera House (R. Panchall, manager): Prof. Friend, assisted by part of Sawyer Dramatic co., gave an entertainment Feb. 23 to light business. The Fast Mail 18. Trans: The King and Sawyer Dramatic co., which closed at Union 5-12; week in ago, reorganized here and started anew under the direction of Archie Boyer, with E. E. Boyer in advance. The roster will be as follows: Archie Boyer, manager; Fred B. Sawyer, Sam C. Seibert, Harry Nobilette, Melville Hunter, Rita Harrington, Maude Bayne, Lillian Russell and Lizzie Wade.

BOWLING GREEN.—Potter's Opera House (J. M. R. Herbertson, manager): Indiana State University Glee Club 1; full house; very pleasing concert.

OWENSBORO.—New Temple Theatre (J. J. Sweeney, manager): K. of P. Minstrel Feb. 26 for Free Hospital Fund. House full; performance good; receipts \$200. Martell's South Before the War to good house; performance poor. Trans: A new song, "Lillian Lee," composed by W. W. Longfellow, of this city, was sung for the first time by the leading singer of the South Before the War, and was enthusiastically received.

HENDERSON.—Opera House (A. D. Rogers, manager): The Tornado 1 to fair house. Hoyt's A Texas Steer 5.

WINCHESTER.—Opera House (William Miller, manager): J. H. Gilson's Winter Circus Feb. 28, 29; splendid performances; small receipts. Lincoln J. Carter's Fast Mail 27; fair house; good co. The Sporting Chase 12. Fra-cis Jones in the Old Madrid co. 13 17. Trans: J. H. Gilson's Winter Circus disbanded here 24.

DANVILLE.—Danville Opera House (F. H. Van and Vetch, manager): Uncle Josh Sprucey gave satisfactory performance to fair house Feb. 25. Lincoln J. Carter's Fast Mail 6.

PARIS.—Grand Opera House (D. C. Parrish, manager): Renthrow's Pathfinders closed a most successful week Feb. 27 and delighted large audiences. Twentieth Century Vandervilles (local); 2; Herrmann III. 4.

COVINGTON.—Odd Fellows' Hall (C. E. Aera, manager): Elks benefit 1; large audience and splendid concert by local talent.

LOUISIANA.

SHREVEPORT.—Grand Opera House (Leon M. Carter, manager): Side-Trackers Feb. 28 to good house. Our Fast 27 to packed house. A Pair of Jacks 2; Alabama 3; Nellie McHenry 9.

MONROE.—The Opera House was totally destroyed by fire Feb. 21, with poor prospects of being rebuilt at an early date. It was an elegant new and up-to-date little house and cost \$20,000 and considered the prettiest theatre of its size in the South.

MAINE.

PORTLAND.—Theatre (Charles C. Tuckersbury, manager): Hoyt's A Milk White Flag 1, 2 to packed houses; greatly enjoyed. Donald Robertson and Brandon Douglas in The Man in the Iron Mask 5; 6; Wilbur Opera co. commence a two weeks' engagement with The Two Vagabonds 8; Olivette 9; Boccaccio 10; Dorothy 11; Maritana 12; Grand Duchess 13. Trans: Mr. Waite, of the Waite Comedy co., was here 24. Messrs. Hiram and Benjamin Wolfe have bought the Palace Theatre lease from Markley and Littlefield, and will continue high-class vaudeville attractions.

BELFAST.—Opera House (F. E. Cottrell, manager): Dark week of 1. Lillian Tucker co. 8.

BANGOR.—Opera House (Frank A. Owen, manager): The Nicholson Comedy co. opened for one week 1, and played to large and well-pleased audiences, presenting The Lightning Rod Agent, Ransom's Slave, Women Against Women, Gambler's Wife, and Silver King. Trans: The Nicholson Comedy co. 8.

BATH.—Columbia Theatre (F. A. Owen, manager): The Seymour Stratton Comedians opened for the week 1-6 in Manhattan to a large and well-pleased audience. The specialties are good; an excellent orchestra is also a feature.

MASSACHUSETTS.

LOWELL.—Opera House (Fay Brothers and Hoard, managers): James R. Waite's comedy co. that came Feb. 21 for two weeks are doing a fine business and making an excellent impression. Dime matinees are a feature and the appearance of the lobby at times gives the idea of a bargain sale within. The co. gave a concert for the local police relief fund 28 and it was found necessary to "arrest" a number of persons from entering the house for lack of room. The Sagas, hypnotists, are booked for 8-13. Music Hall (W. H. Boody, manager): Townsend Walsh's The Boys of Kilkenny was the attraction 25-27 and they gave a pleasing performance. Al Reeves's Burlesque co. appeared 1-3 and matinee, and gave an excellent entertainment to small audiences. The play is one of the best of its kind seen here this season and deserved better business. The Watson Sisters Burlesque 4-6; John G. Evans co. 11-13. Savoy Theatre (Kendall Weston, manager): The week of 23 was rather broken up for the stock co. The Lady of Lyons and Babie were revived 23-24, then Richard Ware's operetta, Last Summer was given its initial presentation by amateurs 25, 26, the week ending 27 by the co. appearing in the 5-12 production of "The Gay" play, Al Reeves, which met with a cordial reception from both press and public and will undoubtedly prove a winner when produced in New York. Miss Fitz-Allen, for whom the leading feminine role was written, gave a strong characterization of the part, which demands a ability to meet its requirements. Trans: George H. Miller, formerly of Joe Hart's co., has been engaged by Manager Fay to do some special work for the house. A lady named co. played to light house 1. Amateurs presented Breaking the Ice 1. James K. Garey is still in town watching the "dog" while the Savoy co. are playing his piece 1-6. Thomas Miner of New York, who is to produce James K. Garey's Almeida in the metropolis, was in town 27 to attend its reception. I have just finished an illustrated article on "The Drama in Lowell" for the "History of Lowell" to be published shortly by the Courier-Citizen Newspaper Company of this city.

NORTHAMPTON.—Academy of Music (William H. Todd, manager): Murray and Murphy's co. in O'Dowd's Neighbors Feb. 28 delighted a large house. Mark Murphy and his booth are a show in themselves. Rice's Comedians in repertoire 1-6, afternoon and evening, to large and well-satisfied houses, presenting the following plays: All in the Family, Under the Lion's Paw, Back Among the Old Folks, in the Trenches, Beacon Lights, Daniel Boone, Lost and Won, Twist Love and Duty, For Honor's Sake and New York 18, Kathryn Kiefer 26. Trans: The Karp Komfort Kian, whose receptions and musicals after theatre many of the profession who visited Springfield held in fond remembrance, was voted to disband. Facy fitted up a roof-garden a year ago, and the expense has never been caught up with. The club has many souvenirs of the visits of actors, among them a pack of fifty-two cards in halves which were torn clean in two one night by the late Herrmann.

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RHEA

applaud. Ryley's Comedians 3.—**THE** Corinne co. will rest until 14, when Excelsior, Jr., will begin in New Orleans.

COLUMBUS.—**OPERA HOUSE** (F. W. Meier, manager): Edison's Vitasec and X-Ray; attendance small. Ye. Deetrick Skule (home talent) in connection with Vitasec 26 was creditably received.

MACON.—**LYCEUM THEATRE** (J. C. Jones, Jr., manager): Cuba Libre and Siege of Vicksburg Feb. 23, 24; performance fair to a small audience. Otto Krause Comedy co. 29-31.

YAZOO.—**OPERA HOUSE** (F. G. Schmitt, manager): Otto H. Krause Comedy co. in repertoire week of 25 to 30 good business. Private Secretary, booked for 23 failed to materialize. Corinne and her big co. 25 the biggest business of the season; performance great. Luther Manship, lecturer, 2.

MISSOURI.

ST. JOSEPH.—**TOOTLE THEATRE** (C. U. Phibley, manager): Peter Dailly & Camille Uno & Stuart Robinson 6.—**CRAWFORD THEATRE** (E. S. Brigham, manager): The Snow Sisters U. T. C. co. Feb. 27 to two large houses. The Flints 1-6.

HANNIBAL.—**PARK OPERA HOUSE** (Watson and Price, managers): Morrison's Faust to fair business Feb. 23. Show Acres to good business 23. Wang 1; Beach and Bowers' Minstrels & Sater and Martin's U. T. C. 6 Nashville Students 8.

FAYETTE.—**OPERA HOUSE** (Lee Holladay, manager): House dark Feb. 22-27. Central College Quartette 1; Sater and Martin's U. T. C. 12; Pablo Roman 12; Professor Adell's Dog and Pony Show 15, 17; W. L. Roberts' Faust 23.

MEXICO.—**FERRIS'S GRAND OPERA HOUSE** (Gentry and Worrell, managers): Steel and Cooper's Minstrels 1; good house and performance. Sater and Martin's U. T. C. co. & Pablo Roman 12.

MARSHALL.—**GRAND OPERA HOUSE** (W. A. Carson, manager): House dark week of 1. Star Comedy co. 20.

JOPLIN.—**HAVEN OPERA HOUSE** (H. H. Haven, manager): Return engagement of Chase-Lister Theatre co. Feb. 23 to good business.—**CLUB THEATRE** (H. H. Haven, manager): Joseph Murphy in Kerry Gow & Pablo Roman 7.

SPRINGFIELD.—**BALDWIN THEATRE** (George B. Nichols, manager): Alden Benedict's Pablo Roman 1; Joe Murphy in Kerry Gow & Russ Whyatt in For Fair Virginia 4, 6.

FULTON.—**GRAND OPERA HOUSE** (T. M. Bolton, manager): House dark week of 1. Sater and Martin's U. T. C. 8.

LEXINGTON.—**NEW GRAND OPERA HOUSE** (E. Chandler, manager): Alden Benedict in Pablo Roman 1; fair business and good performance.

MONTANA.

BUTTE.—**UNION FAMILY THEATRE** (Dick P. Sutton, manager): The Hidden Hand week of Feb. 22; satisfactory performance to crowded house. Ticket of Leave Man 1; My Wife's First Husband week of 8.—**MURRAY OPERA HOUSE**: Yale's Devil's Auction 25; very satisfactory performance. Sousa's Band 7.

ITEMS: Dick H. Brown, of the Devil's Auction, spent a very pleasant week with his old friends S. S. Simpson and H. F. Adams, of the Union stock co. Harry F. Adams has resigned as stage manager at the Union and S. S. Simpson will fill the position.

GREAT FALLS.—**GRAND OPERA HOUSE** (G. N. Hartley, manager): Stockwell looked for Feb. 23, 27 cancelled. Devil's Auction 4, 6.

MISSOULA.—**BENNETT OPERA HOUSE** (G. W. Bentley, manager): Charles H. Vale's Devil's Auction Feb. 24; largest house of the season and well pleased audience. Sousa's famous band 8.

ELLINGHAM.—**OPERA HOUSE** (A. L. Babcock, manager): L. E. Stockwell in Mr. Peter of Tunis cancelled 5 owing to a sprained ankle. Charles Vale's New Devil's Auction 8.

NEVADA.

VEGAS CITY.—**PETER'S OPERA HOUSE** (E. Piper, manager): New York Showers Minstrels and Extravaganza co. 25, 27; good business.

NEBRASKA.

LINCOLN.—**THE LAMING** (John Dwyer, Jr., manager): House and Ten Bunch Feb. 23 in the Palace to a good house; audience well pleased. National Follies on another performance, was very successful 24. Camille Uno & Clay Fitzgerald, with Professor's The Foundling, 18; The Mandarin 17; James O'Neill 20; Stuart Robinson 20.—**THE PRINCE** (F. C. Zehring, manager): John Dillon in The Wanderer to a good house and appreciative audience. Lewis Morrison 4; Show Acres 12, 13 and nation.

KANSAS.—**OPERA HOUSE** (R. L. Wupper, manager): Bishop Fowler delivered his lecture on Abraham Lincoln to a large audience Feb. 27. Smalley Grand Concert co. 12. Georgia University Graduates 22.

FREMONT.—**LOVE'S OPERA HOUSE** (M. A. Reppan and Co., managers): John Dillon Feb. 25 to a good house; support poor. Chimes of Normandy, by local talent, 11, 12.

NEW HAMPSHIRE.

MANCHESTER.—**OPERA HOUSE** (K. W. Harrington, manager): House dark 1-4.—**GORMAN'S THEATRE** (Charles J. Gorman, manager): The London Gaiety Girls 25-27 played big houses. Excelsior 1-3 to fair houses. John's Octoroon 4-6.—**NEW PEOPLE'S THEATRE** (Cobb and Ashton, managers): Gaiety Burlesque co. 1-4; poor satisfaction; small house.

DOVER.—**CITY OPERA HOUSE** (George H. Demmitt, manager): Dark 1-4.—**ITEMS**: Dover Lodge No. 141 B. P. O. E. dedicated their new room 1. The new lodge has now the finest room in the State.

PORTSMOUTH.—**MUSIC HALL** (J. O. Ayer, manager): Rusk's Excelsior to rather light business Feb. 26; poor performance. Hoyt's A Milk White Play played a fair house 2.

EXETER.—**OPERA HOUSE** (J. D. P. Wingate, manager): Rusk's Excelsior played a good audience Feb. 25. Velocipede Club Minstrels, local, filled the house and gave a good entertainment 26; receipts, \$600. Donald Robertson, supported by Brandon Douglas and a competent co. in The Man in the Iron Mask to a light business 1; performance first-class.

NEW JERSEY.

NEWARK.—**THEATRE** (J. Bard Worrell, manager): Madame Sans Gêne with Kathryn Kilder in the title role gave an excellent performance 8 to 1 very good business. Fudd's head Wilson 15-17; The Prisoner of Zenda 25-27.—**THE JACOB'S THEATRE** (M. J. Jacob, manager): John W. Jones's Oriental America gave a Sacred Concert 25 under the auspices of the Ladies' Hebrew Aid Society to big house. The Road to Ruin was presented by a strong amateur cast which had been well trained by Alfred Fisher; house crowded. The proceeds went to charity. Brother for Brother 9-12; Saved from the Sea 15-17; Cuthbert's Vow 25-27.—**ITEMS**: Dorothy Morton was absent from the cast of The Goldfish at both performances 27 because of sickness. Her place was acceptably filled by Mabel Gilman. Mr. Wheeler, of this co., was also represented by an understudy on this same date.—Louis Schman, of Hyde and Selman, occupied a box at his Newark theatre 25.—Kathryn Kilder was the recipient of many social attentions during her stay here 1-4. She has relatives living at Orange, N. J.—The Syndicate which has control of the bookings of the Newark Theatre will not interfere with the local management. Mr. Worrell will remain at his post and the other employees will be the same as at present.

ORANGE.—**MUSIC HALL** (George P. Kingsley, manager): Georgia Cayvan in Squire Kate Feb. 27 to the capacity of the house; co. and performance excellent. The White Opera co. filled a successful engagement 1-4. The Tar and Tarter and The Bohemian Girl were presented; co. capable; performance satisfactory.—**COLUMBIAN THEATRE** (John S. Platt, manager): Robert Mantell gave a very pleasing performance of Mowgli 1; fair business.—**ITEMS**: The management of the Columbus Theatre has purchased all the movable scenery of the Commonwealth Hall East Orange. Theatrical performances in the latter hall have been abandoned because of its proximity to the railroad station which is about ten feet away. The noise of the trains interrupted the performance.

ELIZABETH.—**LYCEUM THEATRE** (A. H. Simond, manager): Robert Mantell supported by a strong well balanced co. presented The Face in the Moonlight to a crowded house 2. Mr. Mantell's interpretation of the dual role was a superb piece of character acting. William Barry 16; My Friend from India 16.

BOONTON.—**HARRIS LYCEUM THEATRE** (Harris Brothers, managers): Hi Henry's Minstrels 1 to 3, S. E. O. and gave satisfaction.

TRENTON.—**TAYLOR OPERA HOUSE** (O. H. Butler, manager): The White Comedy Opera co. closed a week's engagement Feb. 27 to large business. The Brothers Byrne gave 9 Bells 2 to S. E. O.; performance very much enjoyed. Hartzell's Mid-Winter Circus 8, 9; A Bunch of Keys 10; Prisoner of Zenda 12; White Comedy co. 15-20.—**PEOPLE'S THEATRE** (John Moore, manager): The Paris Gaiety Girls gave a fair performance 25-27 to fair business.

RED BANK.—**OPERA HOUSE** (J. W. Eyles, manager): O'Hooligan's Wedding 1 gave a fair performance to a good house. The specialties were all greatly enjoyed. Hi Henry's Minstrels & The Ladies Club 12.

PATERSON.—**OPERA HOUSE** (John J. Gotschling, manager): Other People's Money Feb. 25-27 to fair audience; co. good and pleased the people. The Sages 1-4 drew crowded houses with a clever hypnotic performance. Washburn's Minstrels 8-16; Andrew Mack 11-13.—**EDEN THEATRE** (H. E. Toovey, manager): A. Q. Scammon's co. in The Bachelor 14 to good business; co. capable and general satisfaction. The Boys of Kilbenny 6-12.—**ITEMS**: Assistant Manager George Devore, of the Eden, is wearing an elegant diamond studded Elk's pin, recently presented to him by the members of Cio's Minstrels.

PLAINFIELD.—**MUSIC HALL** (G. H. Willy, manager): Tompkins's Black Crook 1 to good business; co. gave good satisfaction. Robert Mantell in Mowgli 2 to fair business; one of the finest productions seen here this season. O'Hooligan's Wedding 4 to good business; co. good. Bunch of Keys 2.

NEW YORK.

ALBANY.—**LELAND OPERA HOUSE** (C. H. Smith, manager): Geo. Hill's Vanity Fair co. played to S. E. O. at each performance Feb. 25-27 and was very pleasing. The co. includes the Weston Sisters, Miss Valencia, Hamilton and Jarvis, Lena La Cour, Emma Carr, and Deltorelli and Ciesando. Julia Carter's Charley's Aunt opened a week's engagement to big business 1 and 2; a small success. The McAliff and Greene comedy co. 8-13.—**HARMONY BLACKBOX HALL**: Under the management of Woodward and Smith a charming performance of Caste was given 25 by John Hare and a co. of eight including his son Gilbert. The performance was a society event, the elite of the city being present. Mr. Hare's Eccles will long be remembered. Ada Rehan and Augustin Daly's returned Band played The School for Scandal to a fair house and the performance was a rare treat. W. and S. have booked Tom Much Johnson & A. Stranger in New York 10; The Sporting Duchess 25-27; Rosemary April 1; Sousa's Band 2.

POUGHKEEPSIE.—**COLLINGSWOOD OPERA HOUSE** (E. R. Sweet, manager): Ada Rehan and a fair supporting co. presented A School for Scandal Feb. 25 to good business; audience pleased; performance good. Rev. F. S. Henson's lecture on "Fools" was greatly enjoyed by a good audience 25. St. Stephen's College Glee Club concert 3 played a small success. The Girl I Left Behind Me 11; The Girl I Left Behind Me 8, 10; Paddy's Head 11; St. Peter's Church entertainment 17.—**ITEMS**: Willard Stanton, press agent for Walter's Comic Opera co., had many funny experiences at Orange, N. Y., recently, in being mistaken for Judge Fields, of that place, whom he very much resembles. The Walter's Comic Opera co., which plays here 8-12, is featuring Marie Lawrence, soprano, Joseph W. Smith, tenor, and Charles Adams, comedian. Mr. Adams has replaced Mr. Milton Allen. The co. will present Fra Diavolo, Gilda Gilda, Boccaccio, Two Vagabonds, Mikado, Maritana, Bohemian Girl, Olivette, Tar and Tarter, and La Mascotte.

ROSE.—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers): South Before the War Feb. 25 drew well. The work of F. A. Howard, Billy Williams, Frank H. White, and Jack Symonds was exceptionally good; audience highly delighted. The Columbia and her troupe co. in Black Horse 2, giving satisfaction to good house. House dark 2, 3. Sam De Lee's co. week of 3; Breezy Time 15; Baccroft, the magician, 17; Yellow Kid 20; Sousa's Band April 2.—**SINK'S OPERA HOUSE** (James H. Searles, manager): House dark.

TROY.—**GRANDWOLD OPERA HOUSE** (S. M. Hickey, manager): Professor's Fun Makers, headed by Louis Wesley and Marie Stuart, presented A Railroad Ticket Feb. 25; business and co. good. Pete Baker in Charlie and Lena and The Bachelor 1, 2; house 2, performance 6-8. William E. Chase in A Pool of Fortune 2; packed house and performance good. South Before the War 4; The Sunshine of Paradise Alley 5; Hoyt's A Stranger in New York 9; In Old Kentucky 10; The Cotton King 11-13.—**RAND'S OPERA HOUSE** (G. Rand, manager): Jane Combs, supported by a good co., gave Black Horse 25, 27 to fair houses. Black, the singer, by F. D. Miles was particularly good. Two Vagabonds 6-8; The Bachelor 1, 2; house 2, performance 6-8. Black Path 11-13.—**GAIETY THEATRE** (James Hickey, manager): G. Figg's Red Crook Burlesque co. 1-4; performance and business poor. Rose Hill Polly co. 8-13.

SYRACUSE.—**BASTABLE THEATRE** (Frank D. Henson, manager): Andrew Mack gave a pleasing performance of Mowgli 2 to a good house 2. A Stranger in New York 4; W. H. Crane 6; Sporting Duchess 9; 10; Della Fox 11; Clay Clement 12.—**GRAND OPERA HOUSE** (G. A. Eden, manager): McKee Rankin, assisted by Wanda O'Neil, in True to Love to large and well-placed audience 25-27. Mr. Rankin's Philip Garth is the best thing he has done since The Danites. In Old Kentucky 4; Hopkins's Trans-Oceanic Star Specialty co. 9-10; Kidnapped 11-12; A Boy Wanted 15-17.—**ITEMS**: Side are being received for the building of the new Wisting Opera House. It will be managed by Wagner and Hale, with John L. Kerr as resident manager. A magnificent playhouse is promised.

GLENS FALLS.—**OPERA HOUSE** (F. F. Froy, manager): Fitz and Webster's A Breezy Time Feb. 25 to a fair and well-placed audience. Jacob Litt's Old Kentucky 11.

AUBURN.—**BURTONS OPERA HOUSE** (E. S. Newton, manager): The McAliff-Greene co. closed a week's engagement Feb. 27; business good. Miss Francis of Yale to good house 2. A Stranger in New York 2; The Glibbols Abroad 4; Tyrolean Warblers 2; My Friend from India 2.

CONOVER.—**CITY THEATRE** (Williams and Powers, managers): The Vixen Feb. 25-27; large audience; pleasant audience. A Bachelor 1, 2; fair business; excellent co. The Wrecker's Daughter 2 by local talent; large audience; fair performance. South Before the War 4; large house; delighted audience. Pete Baker 4-6; charity entertainment 10.

NORWICH.—**CLARK OPERA HOUSE** (L. B. Banett, manager): Temple Quartette Feb. 24; large house; pleasant audience. Freeman's Minstrels 1, 2, under the management of H. G. Shepard, fair attendance and creditable performance. Charles A. Gardner 2; The Gormans 16; Coast Highway 25.

POUGHKEEPSIE.—**ACADEMY OF MUSIC** (A. H. David, manager): House dark 1-4. Cotton King 8; J. E. Toole 12.

NORWELLVILLE.—**SHATTUCK OPERA HOUSE** (S. O'Connell, manager): A Bowery Girl Feb. 25; no moderate business. Hertzmann III., with Adelaide Hertzmann, gave a wonderful performance to large and delighted audience 2. Old Homestead 4; Thomas Q. Seabrooke in The Speculator 6.

CANANDAIGUA.—**GRAND OPERA HOUSE** (McKee and Mather, managers): Sunshine of Paradise Alley Feb. 25; good house; satisfactory performance. William C. Andrews in My Wife's Friend 1; small but well pleased audience. Glibbols Abroad 2 (Gormans) 4; Lillian Korne in A Bowery Girl 8; Katie Rooney 11; Three Guardsmen 13.

SARATOGA SPRINGS.—**THEATRE SARATOGA** (Shellock Sisters, managers): De Lee's Comedians opened a week's engagement 2 to good business; co. good and repertoire pleasing. All that Giltens in Not Gold was given by local amateur talent Feb. 27 for benefit of Saratoga Hospital to a large and fashionable audience. My Friend from India 10; Little Rhodens 15.—**TOWN HALL** (Lansford and Edger, managers): The Southern Minstrel, under the direction of Carrie Carleton Seely, of Walton, N. Y., was given for benefit of First Presbyterian Church 25, to a very large house, giving satisfaction to all. One hundred and thirty-five firms were represented.

ROCHESTER.—**LYCEUM THEATRE** (A. E. Wolf, manager): Hoyt's latest effort, A Stranger in New York 1, 2; business good. Tom Much Johnson thoroughly pleased five audiences 4-8. Della Fox 9-10.—**COOK OPERA HOUSE** (George C. Gerling, manager): The Gormans 1-4. The Glibbols Abroad 25; given by five houses 1-3. The co. comprises several specialists of ability, and their good work was duly appreciated. Jane Combs and co. appeared in Black Horse 4-6 before liberal attendance. Katie Rooney's Bur-

lesque co. 9-10.—**ACADEMY OF MUSIC** (Louis C. Cook, manager): Stowe and Co.'s aggregation produced U. T. C. 1-6 before large houses. Labadie's Faust 8-13.

OWEGO.—**WILSON OPERA HOUSE** (J. D. Hutchinson, manager): Cornell Glee Club 2; large and fashionable audience; excellent performance, nearly every number being encored. William E. Andrews in My Wife's Friend 2; fair house, best of satisfaction. G. A. R. Minstrels 9; Eliza Spencer 12.

MALONE.—**OPERA HOUSE** (H. A. Palmer, manager): House dark.

BALSTON SPA.—**SAND SOUCI OPERA HOUSE** (William H. Quinn, manager): Fitz and Webster in A Breezy Time Feb. 25; small house; performance good. Charley's Aunt 4 cancelled; My Wife's Friend 11.

CORTLAND.—**OPERA HOUSE** (Warner Reed, manager): The Fast Mail 1 drew a fair audience; scenery and co. fair. Thomas Q. Seabrooke in The Speculator 8; The Old Homestead 9.—**ITEMS**: The local co. which presented My Cousin from New York here lately went to McGrawville, N. Y., and played to a large house.

MOUNT VERNON.—**OPERA HOUSE** (Ang. C. Dorner, manager): Fields and Hanson's Vanderhulst co. 4; attendance excellent; performance very satisfactory. Lybourn's Oriental Organization 11-13.

LYONS.—**MANORIAL HALL** (John Mills, manager): Summer House Co. Fair Feb. 24-27 to big business; The Gormans 5.

WELLSVILLE.—**BALDWIN'S THEATRE** (E. A. Rathbone, manager): C. Andrews and co. in My Wife's Friend to fair business Feb. 25; performance excellent; Hubert Labadie 1-6 to fair business; James Combs 9.

BINGHAMTON.—**STONE OPERA HOUSE** (J. P. E. Clark, manager): Palmer and Knowles' Great Diamond Robbery played good audience Feb. 25, 27 with matinee; Hertzmann III. drew fairly good attendance; Thomas J. Seabrooke in The Speculator had good business 4 and gave excellent satisfaction; Baker's Band and Orchestra (local); Miss Francis of Yale 4; Charles A. Gardner in Karl the Peddler 8; Old Homestead 10; Eliza Spencer 11.—**ITEMS**: Tamaras (A. A. Ferry, manager): Sam De Lee's co. had medium business 25-27; Louis Eggs's Midnight Flood was fairly well patronized 12; Madame and Augustin Newville in The Joy Trump and Coll 25, 8-10; In Greater New York 11-13.

UTICA.—**OPERA HOUSE** (H. E. Day, manager): Thompson's and Ryan's co. in The Sunshine of Paradise Alley Feb. 25 to light business. The Great Diamond Robbery presented by an unusually strong cast, drew only fair audience 25, 26. Mathews's co. and his ger presented At Gay Corner 10 and 25, with matinee to large and enthusiastic audience. Hopkins's Trans-Oceanic Specialty co. 11; Glibbols Abroad 12, 13; Baccroft 15, 16.

WATERLOO.—**ACADEMY OF MUSIC** (C. C. Gridley, manager): The Smeck Dramatic co. in The Vagabond 2 to a fair house; Fast Mail 2.

WARSAW.—**LYCING OPERA HOUSE** (E. E. Baker, manager): House dark 1-4; Fast Mail 11.

WAYLAND.—**WEINHART OPERA HOUSE** (Weinbart Brothers, managers): Lincoln J. Carter's (Northern) The Fast Mail 4; house dark 9-10.

JOHNSTOWN.—**GRAND OPERA HOUSE** (John E. Barrett, manager): Harry Martell's South Before the War 1; good performance to good business. Fitz and Webster in A Breezy Time 8; Paddy's Head 10.—**ITEMS**: Mr. Barrett, who managed the management of the Grand and John E. Barrett has been selected to fill the vacancy. Mr. Barrett is one of Johnstown's popular young men, and eminently qualified to fill the position.

GLOVERSVILLE.—**KARSON OPERA HOUSE** (A. L. Covell, manager): Prof. Day, hypnotist, Feb. 25-27; fair business; general satisfaction. Pete Baker 8-10; A Breezy Time 12.

MEDINA.—**OPERA HOUSE** (Cooper and Hood, managers): Harry Williams's A Bowery Girl 4.

FERRIS VAN.—**SHEPHERD OPERA HOUSE** (C. H. Stone, manager): William C. Andrews in My Wife's Friend Feb. 25; good performance to light business. The Fast Mail 4.

GENEVA.—**SMITH'S OPERA HOUSE** (F. K. Hardison, manager): Miss Francis of Yale Feb. 25; excellent performance. My Friend from India by Dwyer and Girard 6. Laura Korne in The Bowery Girl 1.—**ITEMS**: Michael Morton, author of Miss Francis of Yale, is traveling with the co. to see that everything is O. K.

PONDIA.—**OPERA HOUSE** (Jesse A. Ross, Jr., manager): Down by the Sea 2; Military Hall 13. House dark week of 15.

TICONDEROGA.—**UNION OPERA HOUSE** (F. T. Lock, manager): Fritz and Webster in A Breezy Time 1 to good business. My Wife's Friend, by W. P. Andrews, 15 O'Brien the Contractor April 7.

PLATTSBURG.—**THEATRE** (W. A. Dwyer, manager): Athletic Minstrel co. Feb. 25 to a packed house. Harry 10; William C. Andrews 15.—**ITEMS**: The business at this house this season has been the greatest since its opening.

JAMESTOWN.—**ALLEN'S OPERA HOUSE** (H. F. Allen, manager): The Elks Minstrels Feb. 25, 26 was a great success. Every seat in the theatre, excepting the gallery, was sold in advance. A Bowery Girl 2 to light business; co. good and pleased. Della Fox Opera co. 6 in Fleur-de-Lis. Baccroft 4; Steuben's Uncle Tom's Cabin 10; Rhea 11; Bunch of Keys co. 17; Hugo's Alley 15.

NEWBURGH.—**ACADEMY OF MUSIC** (Fred M. Taylor, manager): Charley's Aunt gave a very good and laughable entertainment Feb. 25 to a good and well-placed audience. Black Crook, booked for 3, cancelled. Donnelly and Girard in My Friend from India (return engagement) 15. Walter's Opera co. 15-20.

LOCKPORT.—**HOOPER OPERA HOUSE** (Knowles and Gardner, managers): Miss Francis of Yale filled the house 2 and gave general satisfaction. Harry Williams's Bowery Girl 5.

WAVELEY.—**OPERA HOUSE** (J. K. Mordock, manager): The Canadian Jubilee Singers, under the auspices of the Athletic Association, Feb. 25; excellent co.; poor business. Y. M. C. A. lecture course 2; the Oliver Labadie Comedy co. 15-16.

HUDSON.—**OPERA HOUSE**: Hudson Festival Chorus (W. E. Chapman, conductor) gave an excellent concert to a full house Feb. 25. Charles E. Cook's co. commenced a week of repertoire 1; business fair. The Cotton King 10.

CORNING.—**OPERA HOUSE** (H. J. Sternberg, manager): House dark Feb. 25-3. Baccroft 11; Rhea 12; Coon Hollow 13.

OWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Miss Francis of Yale 1 to very light business; capable co.; play funny and will be so when revision is completed. In Old Kentucky 4; Day, hypnotist, 8-10; Baccroft 13.

ONEIDA.—**MUNSON OPERA HOUSE** (E. J. Preston, manager): Charles L. F. Copeland lectured upon "Sammy's Riddle" 4 under the auspices of the Oneida Lodge No. 270, F. & A. M., to a large and interested audience. Gorman Brothers 11; A Breezy Time 16.

CATSKILL.—**NELDA THEATRE** (Korts and Lampson, managers): Peter Baker to poor house Feb. 25-27; performance good. Charles E. Cook Repertoire co. 8-13.

WATERTOWN.—**CITY OPERA HOUSE** (E. M. Gaven, manager): Ed F. Rusk's Excelsior Feb. 25 to good business. The Gormans 10; The Bowery Girl 12.

KINGSTON.—**OPERA HOUSE** (C. V. DuBois, manager): Charley's Aunt Feb. 27 gave a clever performance to fair business. Cotton King 9.

BALDWINVILLE.—**HOWARD OPERA HOUSE** (H. Howard, manager): House dark Feb. 25-4.

ONEONTA.—**METROPOLITAN THEATRE** (W. D. Fitzgerald, manager): Madame and Augustin Newville in A Boy Trump, Coll 25, and Love and Law 4-6. William C. Andrews in My Wife's Friend 12.

ITHACA.—**TAR LYCEUM** (M. M. Guitland, manager): James Q. Seabrooke in The Speculator played a fair audience 11. Filer Moran 2, 5; light house; fine performance. Della Fox Opera co. 12; Frank Baccroft, magician, 15; Rob Roy Opera co. 17; Rhea 20; William Barry in his new play 20; Sousa's Band 25.

AMSTERDAM.—**OPERA HOUSE** (George McClumpha, manager): South Before the War played a big house 2, giving general satisfaction. A Breezy Time 8; Peter F. Baker 11-13.—**ITEMS**: George McClumpha, the new manager, is the son of the late John McClumpha, the first owner of the Opera House.

NORTH CAROLINA.

RALEIGH.—**METROPOLITAN OPERA HOUSE** (G. D. Moore, manager): The Play Crowsell co. in repertoire opened a week's engagement 1 to S. E. O.; co. good. Their repertoire consists of Molly Bawn, La Belle Ruse, A Fatal Error, The Circus Girl, A Tennessee

Heiress, and A Scrap of Paper.—**ACADEMY OF MUSIC** (Crawford and Pence, managers): Boston Stars Concert 1 to fair business. The Carnival, by local talent, 2 to good house; performance very good.

GOLDSBORO.—**MUNSHAW OPERA HOUSE** (R. H. Griffin, manager): Frank S. Davidson in Old Farmer Huckleberry Feb. 24 gave a very satisfactory performance to big business.

GREENSBORO.—**ACADEMY OF MUSIC** (W. J. Blackburn, manager): Carnival of Commerce by Home Talent under direction of Professor Basel scored a grand success Feb. 24. The first prize was awarded Annie Maude Michaux as Dentist and second prize to Georgia Cooper as Sport. Susie Bates is deserving of special mention for her daring and graceful wheel riding. James Young in Hamlet 4; George Kennan, lecturer 3. Little Nell by Eagle Dramatic Club 12.—**ROBERT'S OPERA HOUSE** (W. F. Bogart, manager): Duncan Clark's Fem de Minstrel 25; fair audience.

ASHEVILLE.—**GRAND** (J. D. Flummer, manager): Old Madrid co. Feb. 23, 25; Follies of a Night 27 to small business; good co. Barlow Brothers' Minstrels 10; Chimmie Fadden 24; Old Homestead 27.

FAYETTEVILLE.—**OPERA HOUSE** (Will C. Dodson, manager): House dark 1-4; Oakley's Dog and Pony Show 12, 13; Barlow Brothers' Minstrels 25.

NORTH DAKOTA.

FARGO.—**OPERA HOUSE** (C. P. Walker, manager): McEwen, mind reader and hypnotist, week ending Feb. 27 to very large and entertained audience. Sousa and his band, assisted by Elizabeth Northrup and Martha Johnstone 10. Yale's Devil's Auction 12.—**ITEMS**: Albert Lord joined the McEwen co. here.—**LOCAL MANAGER** Stockdale in ill with fever.—

thetti and Tannehill in Nancy Hanks 2 to only fair house; splendid co. John Griffith in Faust 2; The Prisoner of Zenda 2; 8 Bells 12; Descent of Daughter 17; Wang 24.

MT. VERNON.—WOODWARD OPERA HOUSE (Grant and Stevens, managers): Dark Feb. 24.

PORTSMOUTH.—Grand Opera House (H. S. Grimes, manager): Ferra's Comedians opened Feb. 21, but closed 24, owing to high water. Co. gave unusual satisfaction. Limited Mat. due 1, canceled, owing to flood. Mackie in Grimes's Cellar Door 2; fair audience. Shuman's Ladies' Orchestra 5, 6.

GALLIPOLIS.—ARIEL OPERA HOUSE (C. E. Clark, manager): Gorton's Minstrels 1 to large audience, performance unsatisfactory. Grimes's Cellar Door 2.

STURDEVILLE.—CITY OPERA HOUSE (Charles J. Vogel, manager): Colleen Bawn, presented by a local Catholic Club Feb. 27 to good house. Tim Murphy 3, return date; Lillian Kennedy 5, 6; Darkest America 13.

MAINFIELD.—MEMORIAL OPERA HOUSE (E. R. Radly, manager): Bowers Girl Feb. 24; small house; co. fair. Prisoner of Zenda 2 gave a magnificent performance to a large audience. Lillian Kennedy 12; City Sports 12; Katie Emmett 20.

GALION.—CITY OPERA HOUSE (S. E. Biblet, manager): Local Lodge K. of P. No. 35 in their first annual minstrel Feb. 25 to good house. Although given by amateurs the performances compare favorably with those of any visiting co.—Mascott Opera House (Walman and Rettig, managers): Dark 25-27.

MARIETTA.—AUDITORIUM (M. G. Seipel, manager): Rice's Evangelists co. 11; Al G. Field's Minstrels 16; Ferra's Comedians week of 19.—OPERA HOUSE (Nye and Rife, managers): My Friend from India Feb. 27 to a large and well-pleased audience. Walker White-side 15.

TRUY.—OPERA HOUSE (D. L. Lee, manager): Norris Brothers' dog and pony show 1 to S. R. O. World Against Her co. booked for 6, canceled.

WHAVER.—OPERA HOUSE (C. C. Sank, manager): Walker White-side as lago in Otello Feb. 25 opened a large audience. Norris Brothers' dog and pony show 2, 3 gave their usual good entertainment to good business.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Polts, manager): The Della Fox Opera co. in Ferra's Lotz Feb. 25; good business. Tim Murphy in Old Innocence played return date 1. Business good, an improvement over last engagement. Canary and Lederer Merry World co. 5, 6; Daniel Frohman's Prisoner of Zenda 10;—BLACK'S OPERA HOUSE (Samuel Walman, manager): The Brown and White Star Specialty co. 1, good performance to good business.—ITEM: Clay Clement had intended going from here to Chicago, but at the last moment changed his mind and went to New York.

CANTON.—THE GRAND (L. R. Cool, manager): Bancroft, magician, played a good audience Feb. 24. Hal Reid in Human Hearts for the benefit of the unders drew a large audience 27. Frank Hamilton's co. in Missouri to good business 2.

NEWARK.—MEMORIAL AUDITORIUM (Foreman and Rosebrugh, managers): Prisoner of Zenda pleased a large audience 1; Tennessee's Partner 4.

YOUNGSTOWN.—OPERA HOUSE (Engene Rock, manager): George Summers and Belle Stevenson in repertoire to packed houses 1, 4, both capable artists. Several strong specialties. Errol the dancer and a marvelous troupe of performing goats complete a very attractive performance.

SALEM.—GRAND OPERA HOUSE (Elliott and Geiger, managers): Al G. Field's Darkest America 3 pleased a good audience. Prisoner of Zenda 6; in Missouri 4; business fair; good satisfaction. Hogan's Alley 12; Eu Perkins 11.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (Clara Martin McNeill, manager): Pirates of Penzance local talent Feb. 25, 26 to crowded houses. Clara Schumann's Ladies' Orchestra 1 to fair business; best concert of season.

NEWCOMERTOWN.—CITY OPERA HOUSE (J. S. Loe, manager): The Clara Schumann Lady Ochestra Feb. 26 to fine business; finest concert of the kind ever given here. Irving French and co. 1, 3 presented A Runaway Wife, an Irishman's Troubles, and Irish Hearts to good houses. Satisfactory performances. Jennie Calf 23-24.

POMEROY.—OPERA HOUSE (Edw. L. Keiser, manager): Gorton's Minstrels, under management of Larkin, gave fair satisfaction to fair business Feb. 23. Fall of Atlanta, local 4, 5; James S. Mackay in Grimes's Cellar Door 10.—ITEM: P. metro has been experiencing another Ohio River flood. Business suspended and trains delayed.—The Gorton Minstrel co. reached here by tonight, having left their private car in West Virginia.

MASHILLON.—NEW ARMY (G. C. Haverstick, manager): Prisoner of Zenda 3 to a large and appreciative audience. Al G. Field's Darkest America 5; Lyceum Theatre co. in repertoire 6-10; Katie Emmett in Theatre of New York.

UNIONSVILLE.—CITY OPERA HOUSE (Elvin E. Vancura, manager): J. C. Lewis's 34 Plunkard 5; Gordon's Minstrels 11; Al G. Field's Minstrels 15.

LOGAN.—REMPLE'S OPERA HOUSE: Josie Mills returned Feb. 9 in East Lynne. The first performance ever seen here. George H. Adams in Sporting Chase 25, matinee and night. Business good; performance excellent, and gave the best of satisfaction. Clara Schumann Lady Orchestra 2; good business; fine performance.

CINCINNATI.—GRAND OPERA HOUSE (Steve J. Henry, manager): John Griffith and an exceptionally strong co. gave an elaborate production of Faust 2 to good business.

EAST LIVERPOOL.—NEW GRAND (James Norris, manager): Al G. Field's Darkest America 4 pleased a full house. Lillian Kennedy 4; Hogan's Alley 5, 6.

TOLEDO.—VALENTINE: Frederick Warde 11 13.—PEOPLE'S: The Hopkins Trans Oceanica Feb. 24; house packed. Jim the Farmer was presented by a good co. 25-27. A Trip to the Moon 1-3; James and the Giant Bean 4; William and Miss Rigger are excellent as Trill and the Widow. Coon Hallow 13, 14.

AKRON.—ACADEMY OF MUSIC (W. G. Robinson, manager): Rhea Feb. 25; audience well pleased; house comfortably filled. J. C. Lewis, supported by Sadie Hanson, in Si Plunkard 2; fair audience; performance good. Della Fox in Fleur-de-Lis; crowded house; performance excellent. Della Fox, Harry McDougall, Al C. Whelan, Nellie Braggins, and Trine Frigara are worthy of special mention. Darkest America 4; Charles Gardner's Prisoner of Zenda 6; Dr. Lloyd Cook spiritualist, 7; Frederick Warde 16; Katie Emmett 23.

COLUMBUS.—GREAT SOUTHERN THEATRE (Lee M. Boda, manager): Della Fox and her excellent co. presented Fleur-de-Lis and The Little Trooper Feb. 26, 27 to splendid business. Emily Backer 1-3 in A Divorce Case; excellent co.; fair business. Frederick Warde 4-6; Margaret Mather 9-10; Nancy Hanks 11-13.—Grand Opera House (J. G. and H. W. Miller, managers): The Sporting Chase 25 to a fair co. did well. Tennessee's Partner 1-3; co. competent; fair business. Evangelists 9-10.—HIGH STREET THEATRE (Albert Owen, manager): Roscoe Brothers 25-26 gave an excellent specialty performance to good houses. Town Talk in McFadden's Flats 1-4; The Merry World 5-8; Girl Wanted 11-13.

SANDUSKY.—NIELSEN OPERA HOUSE (Charles Beck, manager): Arnold Wolford's repertoire co. closed a very successful three nights' engagement Feb. 27. The Brand of Cain, The Saugers, Streets of New York, and Myrtle Mountain were presented during the engagement, and gave entire satisfaction. Lincoln J. Carter's scenic production, The Tornado, was greeted by a large and enthusiastic audience 1, notwithstanding the tornado that had a date here on the outside some evening; co. excellent; scenery and accessories wonderfully realistic. Emily Backer in A Divorce Case, return engagement, 9; John F. Byrne in 9 Bells 12; the Loe, hypnotists, week of 18.

OREGON.

SALEM.—RENO'S OPERA HOUSE (Fratello Brothers, managers): Payton Comedy co. Feb. 18-20 to fair business; audience appreciative. Carita Vaudeville co. 24, with matinee.

ASTORIA.—FINNEY'S OPERA HOUSE (L. E. Selig, manager): House dark week of Feb. 15.—COLUMBIA OPERA HOUSE (W. Seney, manager): House dark week of 15. Two vaudeville performances will be given Feb. 26 by local talent, including the Taylor Sisters, of Portland, and Al Frith.

BAKER CITY.—BUT'S OPERA HOUSE (Phil V. Hobergall, manager): McKelley's Twins 2.

PENNSYLVANIA.

MAHANOV CITY.—GRAND OPERA HOUSE (J. I. Quirk, manager): Al G. Field's Minstrels gave excellent satisfaction to a large house Feb. 27. The club swinging of Olla Young and the slack wire act of Apollo were highly enjoyed. Field made a big hit by singing a parody and using the names of local people and places. The Spencers opened week of 1 presenting lines to a good house, but did not please the audience very well and the business grew less the following nights. The dancing specialties of Cecil Spencer are very clever, while the illustrated not-to-be-a-Spencer were taking features. Eliza Spencer 9; Eight Bells 12; Rob Roy 12; Vitascope 15, 16.—HANSKIN'S THEATRE (John Hensker, manager): John E. Toole in Killarney and the Rhine played to discouragingly small business 1. The performance was very fair and deserved a better house. Andrew Mack 8.—ITEM: The theatrical profession here endeavored themselves to our people by their recent liberality in extending pecuniary help to the poor of this city and vicinity. The Spencers in conjunction with Manager Quirk gave ten per cent. of each night's gross receipts to the poor. Manager Hensker has also donated his share of the receipts from John E. Toole's engagement. Bert Wessner of the Wilson Theatre co. joined the Spencers.—WILLIAM G. GORHAM, manager of Eliza Spencer, is here.—C. D. Kaiser, proprietor of the Grand and now in Florida, sent his cheque for \$100 toward the poor fund.—Senator Coyle, of this city, has introduced a bill in the Legislature to prohibit the public exhibition of hypnotism, mesmerism, or bradism, making it a misdemeanor and providing a penalty of not exceeding a fine of \$500 or an imprisonment not exceeding one year.—The John E. Gorham co. which was booked in this region, is reported to have stranded Feb. 27 at Lancaster.—Emily Stenberg, a rising young soprano of this city, was called to Fottville to play Yum-Yum in the Lotus Glee Club's production of Mikado 25.—R. W. SHERTZINGER.

POTTSTOWN.—GRAND OPERA HOUSE (George R. Harrison, manager): House dark Feb. 24-25. Rob Roy Opera co. 11.

POTTSTOWN.—ACADEMY OF MUSIC (Ben J. Landers, manager): The Old Homestead drew a large and delighted audience Feb. 24. The Span of Life to a small house 25; fair production. The Twelve Temptations 2; The New Eight Bells 5; Dan McCarthy 6; Elroy Stock co. 6-10; Robert Mantell 25.—ITEM: The Lotus Glee Club of this city produced The Mikado 25, which was very well rendered.

LAUCH CHUNK.—OPERA HOUSE (Robert A. Heberling, manager): Eliza H. Spencer and his splendid supporting co. in The Merchant of Venice Feb. 26 to one of the largest and most delighted audiences in the history of the house. J. F. Toole in Killarney and the Rhine 3.—ITEM: Mr. and Mrs. E. A. Spencer, of Buffalo, were here 26 and witnessed their son's performance.

DAWSON.—GRAND OPERA HOUSE (J. S. Langhrey, manager): Hoyt's A Bunch of Keys to good business Feb. 25. Mudge Tucker 4 in World-Atlantic Express and Dangers of a Great City.

PUNKSUTAWNEY.—MAHONING STREET OPERA HOUSE (J. C. Fish, manager): Edison's Projectoscope Feb. 25-26 to good business and satisfaction. Joshua Simpkins 27 to fair business; performance good. Eliza R. Spencer 17.

MT. CARBON.—G. A. R. OPERA HOUSE (Joe Gould, manager): Lillian Kennedy in The Descent of Daughter Feb. 19 to a small and well-pleased audience. Al G. Field's Minstrels 25 to fair business, giving universal satisfaction. Calcott Glee Club held an Elstedsdoff 22, doing a large business. Eliza Spencer 4 in Merchant of Venice.

WAYNESBURG.—OPERA HOUSE (Cooke and Munnell, managers): Side Tracked 5.

EAST STROUDSBURG.—ACADEMY OF MUSIC (J. H. Shotwell, manager): House dark week of Feb. 23. Edison's Vitascope and Concert co. 10, 11.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgunder, manager): Eliza R. Spencer Feb. 25, 26 in Merchant of Venice and an lago in Otello to fair business. The Al G. Field's Minstrels and Utopia 26 to large business, giving one of the best entertainments of the season. The Old Homestead 27, matinee and evening, both to packed houses.—DAVIN'S THEATRE (George E. Davis, manager): Fields and Hanson's Drawing Cards Feb. 25-27 to good business, giving a good entertainment.—ITEM: FROTHINGHAM (Wagner and Reis, managers): Eliza R. Spencer Feb. 25, 26, playing The Mountain Pink, Kathleen Mavourneen, and The Dean to good business; co. good.

YORK.—OPERA HOUSE (B. C. Penta, manager): Thomas Q. S. above gave a splendid performance of The Speculator Feb. 24 to a house which though sadly lacking in numbers was greatly pleased. Cantata, "Ruth the M-white," with a chorus of one hundred voices and leading local soloists, 26, drew an immense and well-pleased audience. Creston Clarke in The Last of His Race drew a large and fashionable audience 27. The support of Adelaide France, Willard Clarke, and a capable co. contributed greatly to the success of the production. The scenic effects were excellent. The Waite Comedy co., with band and orchestra, opened the week of 14 to a big business in The Lost Paradise.

HAZLETON.—GRAND OPERA HOUSE (G. W. Hamersley, manager): Paddenhead Wilson drew a large house Feb. 26, excellent attraction. The Span of Life 27 to good house. Al G. Field's Combined Minstrel to good business 1; performance satisfactory. Eliza R. Spencer in The Merchant of Venice gave excellent satisfaction to a fair audience 2.

ALLENTOWN.—ACADEMY OF MUSIC (M. E. Worman, manager): Tompkins' Black Crook co. attracted a good audience Feb. 27. Some good specialties are introduced, but performance as a whole unsatisfactory. Hoyt's Black Sheep 25; Thomas Shea in repertoire 20-April 3.

NEEKSPOOT.—WHITE'S OPERA HOUSE (F. D. Hunter, manager): Lillian Kennedy in The Descent of Daughter pleased good houses Feb. 25, 27. Donnelly and Girard in My Friend from India opened a packed house at advanced prices 1.

CORRY.—WEEK'S THEATRE (F. L. Weeks, manager): House dark Feb. 24.

BRADFORD.—WAGNER OPERA HOUSE (Wagner and Reis, managers): The Bowers Girl 1 with some pleasing specialties played to a fair house. MacKay Opera co. 2 sang La Mascotte pleasingly to large audience. Olivette, Fra Diavola, Bohemian Girl, Chimes of Normandy and Pinafore will be produced during the week. Bancroft and Jane Combs 10; Fast Mail 12; Rhea 12.

P-TTSTON.—MUSIC HALL (C. C. King, manager): Thomas Q. Sea-broke in The Speculator Feb. 26 gave an excellent performance; strongest co. seen here this season. The Old Homestead 1 delighted a crowded house. The best production of this familiar play ever given here. Minnie Lester opened a five nights' engagement 3 in The Little Pawnbroker to a crowded house. Audience well pleased. Andrew Mack 12; Whitney Opera co. 13; 8 Bells 16; Tim Murphy 19; Robert Mantell 20.

REYNOLDSVILLE.—OPERA HOUSE (A. Reynolds, manager): House dark 17.

OH. CITY.—OPERA HOUSE (C. M. Loomis, manager): Mackay Comic Opera co. finished week of Feb. 23-27 to average business and good satisfaction. Bancroft, magician, 2 to fair house. The Japanese Satsuma was a strong feature. Della Fox Opera co. in Fleur de Lis 5; Rhea in Nell Gwynne 8; in Missouri 12; Tim Murphy in Old Innocence 16.

FRANKLIN.—OPERA HOUSE (James P. Keene, manager): A Booming Town booked for Feb. 26 failed to appear. Bancroft 1 to large audience. Edison's Projectoscope 4-6; Elks' Benefit 8, 9.

TITUSVILLE.—OPERA HOUSE (John Gahan, lessee): Robert Harger lectured 2 to S. R. O.; all well pleased. Bancroft, magician, 3 to good house; performance fine and pleased all.

FREELAND.—GRAND OPERA HOUSE (John J. Welch, manager): J. E. Toole in Killarney and the Rhine Feb. 27 to fair house.

READING.—GRAND OPERA HOUSE (Geo. M. Miller, manager): The Pale of New York was well produced to large houses Feb. 25-27.—ACADEMY OF MUSIC (John D. Mishler, manager): Eliza R. Spencer in Merchant of Venice 1; The Twelve Temptations 2; Field's Minstrels 4.—GILBERT'S AUDITORIUM (Charles Gilder, manager): The Early Birds Burlesque co. gave a fair performance 1-3.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): A Temperance Town Feb. 26 to good business. Brooks' Chicago Marine Band 5, Rob Roy 8.—ITEM: Charles Skinner, assistant manager of the Grand, was in Washington 4 participating in the inaugural ceremonies.

COLUMBIA.—OPERA HOUSE (James Crowthers, manager): Fawcett's comb. (home talent) Feb. 27 to crowded house; excellent satisfaction. Elroy's co. 1-4

to big business, giving The White Squadron, Unkuns, The Land of the Midnight Sun, Paradise Alley, Sea of Ice, and She. Co. good and pleased the audiences.

SHENANDOAN.—THEATRE (P. J. Ferguson, manager): The Span of Life Feb. 26 pleased a good audience. Al G. Field's Minstrels 3 to good business.

SHARON.—CROWN OPERA HOUSE (P. F. Davis, manager): Rhea in Nell Gwynne to one of the largest and most fashionable audiences of season at advanced prices; splendid performance. Pulse of New York 4; Frank C. Hamilton co. in Missouri 5, 6.

CLAREFIELD.—OPERA HOUSE (T. E. Clarke, manager): Edison's Projectoscope Feb. 25-27 gave a delightful entertainment to packed houses. Joshua Simpkins 1 to light business; performance wretched. James Douglas 2, assisted by local talent; small but well pleased audience. Dan McCarthy 8.

ROCHESTER.—OPERA HOUSE (C. A. Vanderslice, manager): Sandanelli 15 opened to S. R. O.; very fine performance. Pulse of New York 5; Mudge Tucker 6-10; Jane Combs in Black House 12.

UNION CITY.—COOPER OPERA HOUSE (Thomas A. Cooper, manager): Dan McCarthy's Dear Irish Home 4; small house; audience pleased.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): George H. Summers, supported by Belle Stevenson, presented a repertoire of comedies and dramas to excellent business Feb. 25-27, giving good satisfaction. Bancroft the magician 2.

WELLSBORO.—BACHE AUDITORIUM (Darrt and Darrt, managers): Kennedy Players 1-4 to a good business; co. gave excellent satisfaction.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Oiler, manager): Edison's Vitascope and Concert co. Feb. 27, matinee and evening; fair business. The Span of Life 1 pleased a fair audience. Eight Bells 6.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Ben Hur Feb. 25-27. Dan McCarthy in The Dear Irish Home 1 to a large and highly amused audience. Cherry Pickers 12, 13.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): Richards and Canfield in A Temperance Town Feb. 27 to fair business; performance excellent. University of Pennsylvania Glee Club 2 for the benefit of a local fire co. to a large house. 8 Bells was presented by a capable co. 3 to well filled house.

TYRON.—ACADEMY OF MUSIC (C. M. Waple, manager): William Calder's co. in Span of Life 3; very good performance to fair business.

UNIONTOWN.—GRAND OPERA HOUSE (Beeson and Hirsch, managers): Hogan's Alley 1 to good business; performance satisfactory. Eliza R. Spencer in Otello 23.—ITEM: J. L. Weed was here 3 hunting for Al G. Field's White Minstrels for 9.

BUTLER.—PARK THEATRE (George W. Burchhalter, manager): Santanelli, hypnotist, Feb. 25-27 gave three interesting performances to large houses. Gilmore and Leonard's House of the Future 4; High School (local) 5; Pulse of New York 8; Mackay Opera co. 15-20.—ITEM: Sam Myers, late of The Sporting Chase, has taken the management of Santanelli. On 26 the Elks attended the performance by Santanelli in a body, and gave a social session in his honor at their parlors.

NEW CASTLE.—OPERA HOUSE (Wagner and Reis, managers): The Whitney Opera co. in Rob Roy drew a large and fashionable audience at advanced prices Feb. 25 giving a performance that was all that could be asked for. Darkest America to fair and well pleased audience. 26. Bancroft the magician played good business 27. Ullie Akerstrom opened the week of 1 to S. R. O. Mackay Opera co. 3-12.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): Creston Clarke in his new play, The Last of His Race, Feb. 26, drew a fairly good audience. The play did not win approval. Mr. Barnes of New York 27 to fair and well pleased audience. The Twelve Temptations, under genial Charles Vale, was a wonderful production and gave an excellent first of good things. The house was well filled. The Span of Life 2 was only fairly successful, although the audience appreciated the play and co. The Whitney Opera co. in Rob Roy 3 to a large audience, and was heartily admired and enjoyed. My Friend from India, with Donnelly and Girard, great favorites in this city, attracted a large audience 4. This farcical comedy was the cause of much hilarity. Al Field's Minstrels 5, O'Hooligan's Masquerade 6; Thomas E. Shea 8, week.—THE Bijou (John G. Foley, manager): Richards and Pringle's Georgia Minstrels are drawing very good houses.

TARENTUM.—ALHAMBRA THEATRE (C. W. Park, manager): Gilmore and Leonard's Hogan's Alley 3 to S. R. O.; performance excellent. A. Q. Scammon's Side Tracked 16.

MILTON.—GRAND OPERA HOUSE (Griffiths and Co., managers): Edison's Projectoscope 1-3 delighted fair audiences. House dark 8-13.

BETHLEHEM.—OPERA HOUSE (L. F. Walters, manager): 8 Bells (Eastern co.) to packed house; receipts, \$100. Eliza Spencer in Romeo and Juliet 6; Old Homestead 12.

BRADYVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Dan M. Carthy 2 in Dear Irish Home. Herrmann III. 3; fair business; good satisfaction.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (Mishler and Myers, managers): Thomas E. Shea in repertoire Feb. 27 to good business and good satisfaction. Silver King (local) 1, 2 performance very creditable and fair business. My Friend from India 3; S. R. O. Span of Life 4; fair business. Grand Orchestra (local) 5; Summer's Comedy 7 years 6-12; Altona Band 15; R. C. S. Evangelists 16; Athletic Club (local) 17; Roland Reed 18; Lost in New York 19; Eliza Spencer 20.—ITEM: The Eden Musee has been renovated and is to be opened as the Bijou Theatre with continuous performance.

WILKESBARRE.—GRAND OPERA HOUSE (M. H. Burgunder, manager): Field's Minstrels played a large house Feb. 24. Old Homestead to S. R. O. 26. Paddenhead Wilson delighted large audience 27. Cherry Pickers 9; S. R. O. 10; Eliza Spencer 10; Miss Francis of Yale 11.—MUSIC HALL (N. H. Brooks, manager): A Midnight Flood did small business 25-27. Flivan and Sheridan's City Sports 8-10; Hoyt's A Bunch of Keys 11-13.

ASHLAND.—GRAND NEW OPERA HOUSE (Frank H. Waite, manager): Al G. Field's Minstrels 3 to S. R. O.; performance very good. Eliza R. Spencer and an excellent co. presented The Merchant of Venice 8; small business. The play was produced in a manner that was unsatisfactory from every standpoint. Andrew Mack in Myles Aron 4; Byrne Brothers 5 Bells 9.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): Prisoner of Zenda Feb. 25 to fair house; performance excellent. Whitney Opera co. in Rob Roy 26; finest attraction of the season; small house. Darkest America 27; crowded house; general satisfaction. In Missouri 4; Tim Murphy 5.

WILLIAMSPORT.—LYCING OPERA HOUSE (Wagner and Reis, managers): Thomas Q. Sea-broke in The Speculator Feb. 25 to a fair and enthusiastic audience; strong in every respect. Thompson and Rer's The Sunshine of Paradise Alley 27 to a good and appreciative audience; co. and specialties excellent. Old Homestead 3 to fair and much pleased audience. Miss Francis of Yale 5; Dan McCarthy 10.

CONNELLSVILLE.—NEW MYERS OPERA HOUSE (Charles R. Jones, manager): Hoyt's A Bunch of Keys Feb. 25 gave a good performance to S. R. O. Mudge Tucker co. in repertoire 1-3; good business; fair performances.

JOHNSTOWN.—CAMBRIDGE THEATRE (Mishler and Myers, managers): Donnelly and Girard in My Friend from India 2 to a very large audience at advanced prices. Everybody enjoyed the farce, and the frequent applause testified to the merit of the performance. The Baldwin 8-12; Roland Reed 17; Gay Parisians 19.—OPERA HOUSE (James G. Ellis, manager): Gas Hill's World of Novelties 3; fairly good house. The fun was fast and furious, and the specialties were all up to date. The Pelham Repertoire co. 8-13.—ITEM: Charlie Walver, in advance of The Pay Train co., stopped off here 2, and was kept busy shaking hands with his many Johnstown friends.

LANCASTER.—FULTON OPERA HOUSE (B. and C. A. Vecker, managers): The Sages, hypnotists, closed a good week's business Feb. 27. Thomas E. Shea, supported by a capable co., drew very large houses and gave satisfaction 1-4, presenting Man-of-War's-Man, Savages of Sin, Dr. Jewell and Mr. Howie, The Bells, Mitchell and the Sages of New York. John W. Loomis's Oriental America 8, 9; V. M. C. A. Gymnastic Carnival 11; The Prisoner of Zenda 12; Maud Hillman 15-20.—ORANGE STREET OPERA HOUSE (W. O. Pratt, manager): Alexander Carnival co. gave a matinee 27, but failed to give satisfaction. G. A. R. entertainment 11, 12.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (T. F. Martin, manager): Pan on the Bristol, by local amateurs, Feb. 25

27 drew crowded houses to each of their three performances; receipts, nearly \$1,000. The play was staged under the direction of W. F. Rochester, of New York, and created a very favorable impression. Messrs. Rochester, Butler, Misses Galvin and Hayes deserve special commendation for their untiring good work.

A Midnight Bell, with Digby Bell and Laura Joyce 'cell in the leading roles, played to a small house 1. The co. was good throughout and deserved better patronage. Charles E. Blaney's A Boy Wanted to S. R. O. 2 under the auspices of Newport Conclave No. 39, K. S. F. The musical numbers were well done, the selection being bright and up to date. Rumond Pringle as Willie Settle is a funny man from the word go, and succeeded in pleasing everybody. Laura Bennett in her original negro melodies the acrobatic dancers, Misses O'Neill and Sutherland and Frank Young, back dancer, made the hits of the evening. Sawtle Opera co. 15 22; Milk White Flag 23; Prisoner of Zenda 31.—ITEM: The Brown University Glee, Banjo and Mandolin Clubs will give a concert at David Hall 11.—A member of Blaney's co. compliments Tass Mirasol during the performance each evening.

RIVERPOINT.—THORNTON'S OPERA HOUSE (H. Thornton, manager): Ward and Vokes in A Run on the Bank Feb. 25 gave good performance to good business. Sowing the Wind 17.

WESTERVILLE.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Hands Across the Sea 6.—ITEM: J. S. Vose has resigned as the dramatic correspondent of the Westerville Sunday Sun. His items were always interesting and up to date.

PAWTUCKET.—OPERA HOUSE (Abe Spitz, manager): O'Hooligan's Wedding, by Watson and Rush, Feb. 25 27 to packed house; had to put out the S. R. O. card 27; play full of snap and very satisfactory. P. Eugene Sweet in Saved 1-3 to good attendance. Mr. Sweet made a very favorable impression as a duet and Lillie Irene Gammell was very fascinating as a reader. Arabian Nights 11-13; Mr. and Mrs. William Paul and co. in The Lucky Ranch, Streets of New York, The Irish Hero, Oliver Twist, Matrimony and Life for Life 15-20.—ITEM: J. J. Morgan, in advance of Arabian Nights co., was here 2.

WOONSOCKET.—OPERA HOUSE (George C. Swett, manager): After Dark Feb. 27 and matinee to fine business. Midnight Bell 2 had a fair house. Vale's Twelve Temptations 9.

SOUTH CAROLINA.

SPARTANBURG.—GREENWALD OPERA HOUSE (Max Greenwald, manager): James Young, supported by a fair co., in Hamlet Feb. 26 to very large audience in Lady of Lyons 27, and in David Garrick matinee 27 to rather small audience. Mr. Young created a very favorable impression, and had his support been stronger would have received much better patronage. Culhane's Comedians in repertoire 4-6; Robinson Opera co. 8, 9 in The Mikado and The Chimes of Normandy.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): House dark Feb. 23-4. Prisoner of Zenda 5, 6; Ellen Beach Yaw 27.

CADEN.—OPERA HOUSE (Malone and Boykin, managers): Emma Warren co. in repertoire week of Feb. 25; good business.

TENNESSEE.

NASHVILLE.—THE VANDOME (T. J. Boyle, lessee and manager): Primrose and West's Minstrels Feb. 25, matinee and night, drew large houses. Co. first-class in every respect, and the feature of the evening was the reception given George Wilson. The Vanderbilt Glee, Banjo and Mandolin Clubs 26 gave their annual concert to a fair house. Winton, the magician, assisted by Mlle. Courtney and a fair vaudeville co. 1-3 appeared for the first time in Nashville to light houses. Winton is very clever and gives an interesting performance. A Scrap of Paper will be presented by real amateurs 4; Blind Boone 19, 20.—New Mascot Tamaras (W. A. Sherie, business manager): The Old Homestead 26, 27, with John Barker as Jocky Whitcomb. Co. very good. House dark 1-15.—GRAND OPERA HOUSE (T. J. Boyle, lessee and manager): Julie Walters, with a fair co., in Side-Tracked 13 drew very large houses. A Trip to the Circus 12, 13.—ITEM: Charlie Sawrie, who recently joined the Rosabel Morrison co., is here on a short visit to his family.—The contract was let in a few days to furnish the Vandome with an electric plant; about 600 lights will be put in the house.—The great organ now being built by Hook and Hastings, of Boston, for the Auditorium building at the Tennessee Centennial, will be one of the finest instruments ever made. It has fifty-four stops and 1,847 pipes.

JACKSON.—PYTHIAN OPERA HOUSE (Worner and Puchfield, managers): The Old Homestead to S. R. O. business advanced prices. Julie Walters in Side-Tracked 6; Jubilee Minstrels (local) 8.

MEMPHIS.—LYCING THEATRE (John Mahoney, manager): A Pair of Jocks played to small houses Feb. 24, 25. Primrose and West's Minstrels filled the house at each of the three performances 26, 27. Ellen Beach Yaw 5.—GRAND OPERA HOUSE (P. S. Douglas, manager): Brownies 25-27. The singing of Marie Celeste and the comedy work of Ida Mulla and Frank Dedson were the features. A Texas Steer 2; Nellie McHenry 9, 10.—AUDITORIUM (A. M. Stahlback, manager): Side-Tracked 4.

CLARKSVILLE.—ELDER'S OPERA HOUSE (James T. Wood, manager): Winton the Wonder Feb. 24 to light business. Engagement unsatisfactory with the exception of Alice Raymond, who gave several excellent numbers on the cornet. Alexander Black's picture play, Miss Jerry, 26 to a crowded house. Entertainment good. Daisy, the Missouri Girl 6.

the average. Those worthy of special mention are Mrs. Whist, Lottie Bessie as Julian Hamond, and John Woodward as Uncle Zeb.

NAVASTOTA.—COLUMBIA OPERA HOUSE (M. Gabert, manager): Riley's Comedians in Our Flat Feb. 22 to good business; performance good. Eli Perkins lectured 23 to fair audience.

MILLSBORO.—LEVY OPERA HOUSE (Shields and Meadwell, managers): Alabama Feb. 24 to a large and well pleased audience. "Punch" Robertson 25-27 in repertoire to the capacity at each performance.

MARSHALL.—Opera House (Johnson Brothers, managers): Side-Tracked Feb. 24 to fair business; on good; performance very satisfactory. Blind 5-ome Concert to light business 25. Ellen Beach Yaw 2; Alabama 4.

CLARKSVILLE.—TRILLING'S OPERA HOUSE (R. M. Weaver, manager): House dark week Feb. 23-27.

BRENNAN.—GRAND OPERA HOUSE (Alex. Simon, manager): Ellen Beach Yaw Concert co. Feb. 25 to a good house.

CORSICANA.—MERCHANT'S OPERA HOUSE (L. C. Revere, manager): Mr. and Mrs. Russ Whylat in For Fair Virginia gave a highly satisfactory performance to a small but appreciative audience Feb. 25. House dark 26.

BYRON.—GRAND OPERA HOUSE (J. B. Mike, manager): Jules Walters in Side-Tracked Feb. 17 gave an unsatisfactory performance in a tawdry house. Clement Bainbridge's Alabama 18 pleased a fair audience. Riley's Comedians in Our Flat 20; good business; audience well pleased. The Collyers 24 to small business. The Buckman Farce-Comedy co. arrived last week, and will rehearse for a week, and open a tour of the States here 4. The co. is under the management of Thomas J. Kough, and contains fourteen people.

BOWIE.—GRAND OPERA HOUSE (T. H. Weaver, manager): House dark 1-4.

TYLER.—GRAND OPERA HOUSE (T. W. Parks, manager): Side Tracked Feb. 22 gave a creditable performance to fair business; Riley's Comedians in Our Flat 25 to small house; Alabama 2.

PALESTINE.—THEATRE OPERA HOUSE (Diller and Swift, managers): Side Tracked Feb. 23 to tawdry house; poor performance; house talent minstrele, benefit local charity 25 to the capacity of the house; very much enjoyed by all; Professor Norman lectured on Dr. Jekyll and Mr. Hyde under auspices of Y. M. C. A. 26 to one of the largest houses of the season; everyone highly pleased.

SAN ANTONIO.—GRAND OPERA HOUSE (George Wachen, manager): The Baldwin-Melville co. Feb. 25-27 to packed house; they presented Louisiana, Golden Girl, Miss East Lynne, Two Orphans, Devil's Web, Monte Cristo, Phoenix, The Pinner, Galley Slave, Haze Kirke, A Black Flag, and A Legal Wrong; they gave a matinee daily; popular prices prevailed.

BELTON.—GRAND OPERA HOUSE (A. J. Embree, manager): Eli Perkins Feb. 27; poor business; lecture only fair.

GAINESVILLE.—GALLIA OPERA HOUSE (John Hulen, manager): The White Cross Feb. 23 to small business; performance only fair. House dark 25-27.

SOPHAN.—Opera House (J. R. Murchet, manager): The Fringes in Little Nell Feb. 17; fair house; performance good; married in haste 1; crowded house; Ellen Nichols 2 and 3.

YONAH.—FRONT STREET THEATRE (W. J. Douglas, manager): House dark.

CALVERT.—CARTER'S OPERA HOUSE (J. P. Calvert, manager): Will and Crispin Feb. 24, 25 to well-packed audience; fair business; house dark 1-4.

THEATRE.—Bijou Opera House (F. A. Vandy and Co., managers): Holmes-Walkoff co. in repertoire Feb. 25-27; S. R. O. sign out every performance and on time well planned; Punch Robinson in repertoire 1-4 to good business; good co.

AUSTIN.—HARVARD OPERA HOUSE (Rigby and Walker, managers): Alabama Feb. 23, matinee and night to good house; Hoyt's Texas Star 24 to good business; The Laurence Holmes co. 25-27 at popular prices presented The Songster, Brand of Cain, Mystic Temple and The Sign of the Cross; performance good; Punch Robinson in repertoire 4-6.

UTAH.

OGDEN.—GRAND OPERA HOUSE (Joseph Clark, manager): Set Lake Opera co. in The Macabre to crowded house Feb. 25 and was a great success. John Spencer, Lottie Leroy and Louise Savage made big hits and were forced to appear before the curtain. McClellan's Twins 4.

SALT LAKE CITY.—SALT LAKE THEATRE (C. S. Burt, manager): A local co., under the patron of Professor Wachen, the conductor of the theatre orchestra, presented The Macabre beginning Feb. 25; fine performance; popular prices and splendid business. —GRAND OPERA HOUSE (J. B. Rogers, manager): Stock co. week of 25 presented Sweetheart, and Married Life; business light. —LYCUM THEATRE (Gates and Elsworth, managers): Minner Dramatic co. presented Five Feet and Four of 25 to light business. —Theatrical: Charles W. Rogers recently of the stock co. at the Grand, has gone to San Francisco to accept a better engagement. —W. W. Blitzer, of the Minner Dramatic co., has been for several days confined to his bed. He is reported as being now on the road to recovery.

VERMONT.

BRATTLEBORO.—AUDITORIUM (G. E. Fox, manager): House closed Feb. 23.

BURLINGTON.—HOWARD OPERA HOUSE (W. E. Walker, manager): Sporting Carnival Feb. 27; house crowded to the doors. Princess Phoebe, local, 1, 2; good and appreciative audience. Mrs. Minnie was the life of the play. Miss Spear, of Plattsburg, and Miss Murray, of this city, did good work, as well as the entire co. A Railroad Ticket 5; On Kentucky 12; My Wife's Friend 12; Rice's Comedians 25-27.

VIRGINIA.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): Sol Smith Russell in A Bachelor's Romance Feb. 27 drew the largest house of the season. Every seat was taken and standing room at a premium. The performance was excellent and the production made a great hit. And the Ohio was the star of the fourth Metropolitan concert given 1. Her playing delighted a large audience. Caroline McElfresh, the soprano, was a disappointment. But Kardo, the young Hungarian violinist, had an enthusiastic reception. J. E. Stewart 4 in The Two Johns; Georgia Cayvan 5 in Squire Kite and Mary Pennington, Splinter; Prisoner of Zenda 8, 10; Trilby 10; Yellow Kid 10, 20. —ITEM: Upon the occasion of the Russell engagement the orchestra had to find places at the rear of the stage, chairs having been placed in the inclosure.

DANVILLE.—ACADEMY OF MUSIC (John B. Wood, manager): The Play Crowsell co. closed a week's engagement Feb. 27; business better than any repertoire co. seen here this season; performance good. J. C. Stewart Two Johns Comedy co. 1; business fair; performance satisfactory. James Young as Hamlet 8.

PETERSBURG.—ACADEMY OF MUSIC (Pace and French, managers): Rachelle Renard and a good co. presented Ingomar at popular prices to good attendance Feb. 25.

NORFOLK.—ACADEMY OF MUSIC (A. B. Donahy, manager): Sol Smith Russell in A Bachelor's Romance Feb. 25, S. R. O.; performance excellent. La Lode Fuller matinee and night 27 to packed house; performance very good. Georgia Cayvan in Squire Kite and Mary Pennington, Splinter, 3, 4; good business. The Prisoner of Zenda 8.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): Sol Smith Russell presented A Bachelor's Romance Feb. 25 to the largest audience of season; performance first-class. Chicago Marine Band 3 to a poor house; good music. Joseph Jefferson 12.

WASHINGTON.

NEW WHATCOM.—BELLINGHAM OPERA HOUSE (E. E. Whitmore, manager): Columbia Opera co. in La Macabre Feb. 23; excellent co. to good business. Prodigal Father 5.

TACOMA.—NINTH STREET THEATRE (W. J. Pile, manager): The Charles L. Young Columbia Comic Opera co. Feb. 23 and matinee in Said Pasha, Bohemian Girl, The Marconi and Euterpe; splendid co. and big business. —TACOMA THEATRE (L. A. Wing, manager): House dark 23-25.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Devil's Auction was presented Feb. 23 to S. R. O.; receipts \$1,500; performance good. The Heat Concert co. to fair business 24. —ARCADEA THE-

ATRE (Chase and Daniels, managers): Romeo and Juliet presented by Lester Longan and Kate Dalgligh 25-27 to fair business.

WEST VIRGINIA.

FAIRMONT.—Opera House (Ed E. Meredith, manager): Jules Walters' Side-Tracked made a very poor impression Feb. 25 and had all they deserved, an 880 house. A jam from Jayville 6; Al G. Field's White Minstrels 11; James B. Mackie's Grimes's Cellar Door 15; Stowe's U. T. C. 18; Darkest America 24. —ITEM: Manager Meredith is now looking for 9-10.

HUNTINGTON.—Opera House (J. M. Barick, manager): Gorton's Minstrels Feb. 25; fair house; very poor performance. A. Q. Scammon's co. Side Tracked 25 to good house and good performance; Al F. Field's Darkest America 13.

HUNTINGTON.—DAVIS THEATRE (B. T. Davis, manager): Georgia Minstrels Feb. 24, 25 to fair business; John Griffith in Richard III. 26 to fair business; John B. Mackie in Grimes's Cellar Door 11.

CHARLESTON.—BURLING OPERA HOUSE (H. S. Burlew, manager): Eddie Foy in Off the Earth Feb. 25; performance excellent; house good; Walker White's 12. —ITEM: Owing to the flood, the audience of the Burling Opera House Wednesday 12; Stradling Quartette 1-3 in The Deacon's Daughter; fair business; Si Plunkard 4-10; Side Tracked 11-13.

WHEELING.—Opera House (F. Hester, manager): My Friend from India Feb. 25, with Donnelly and Girard, drew the largest and best dressed audience of the season; Prisoner of Zenda 26, 27 with a very capable co. did good business; Tim Murphy in Old Inocence 2; Carver Concert co. 10; Roland Reed 12; Hermann III. 20; Frank Daniels 22, 23. —CLARKSON OPERA HOUSE (Charles A. Fowler, manager): In Worcester 25-27; good business and pleasure; Lillian Kennedy 1-3 in The Deacon's Daughter; fair business; Si Plunkard 4-10; Side Tracked 11-13.

PARKERSBURG.—AUDITORIUM (Kenney and Smith, managers): My Friend from India Feb. 25; excellent performance to S. R. O.; Josie Mills co. 27, matinee and night, fair house; good popular price co.; Charles Gardner 2; performance fair; Mr. Gardner's singing the only feature of note; good business; Limited Mail 2; good scenic production; crowded house; Rice's Eveninging 12; Walker White's 12; Stradling Quartette 1-3; Al G. Field's Minstrels 17; Rice and Burton 18.

WESTON.—Opera House (J. B. Finster, manager): A. Q. Scammon in Side Tracked Feb. 27 to fair business; good co.; A Jay from Jayville 9.

WISCONSIN.

FOND DU LAC.—CHERRY OPERA HOUSE (F. R. Haver, manager): House dark Feb. 23-27.

RACINE.—BELL CITY OPERA HOUSE (J. B. Johnson, manager): Entertainment by local talent Feb. 25 to S. R. O. in aid of St. Luke's Church Guild. Murray and Mack in Plunkard's Country game, a lively performance, interspersed by good specialties to a good audience 26. T. W. Kense 4; A Baggage Check 8. —LAKESIDE AUDITORIUM (W. C. Fieds, manager): The A Capella Choir, of Milwaukee, gave a fine entertainment to a well-loving audience 26. Business was satisfactory. —ITEM: Charity Ball, recently given by Racine (W. A.) Lodge, 22, in aid of the city's poor, ended \$2,500.

LA CROIX.—THEATRE (J. Stenholm, manager): Thomas W. Kense and an excellent co. in Louis XI to a large audience Feb. 25. Lillian's Charming and Price's Popular Players week ending 5.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): The Innominate, by local talent, under the direction of Marcus C. Ford, Feb. 25 was a success pecuniarily and artistically. The characters throughout were well sustained. Philippe Darbyng by Mr. Ford was a masterly portrayal. Thomas W. Kense in Louis XI. 27 to large audience. A Baggage Check 11.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): Thomas W. Kense in Richelieu 4; A Baggage Check 8.

SHAWANO.—WILSON'S OPERA HOUSE (B. H. Wilson, manager): The Jewess in the Emerald 1 to a large house.

JANESVILLE.—MYER'S OPERA HOUSE (W. H. Stoddard, manager): Emerald was sung by local talent for charity to fill house Feb. 25, 26. International Vandervell co. 4-6.

SHEBOYGAN.—Opera House (J. W. Kohler, manager): The White Minstrels (local organization) 2. —BAUCLAIRE.—GRAND OPERA HOUSE (O. F. Bellingham, manager): Thomas W. Kense in Louis XI to a large and fashionable audience Feb. 24. Mr. Kense's support is far above the average. The Warner Comedy co. opened for a week to S. R. O. 1 in Mr. Kense's Marriage.

STEVENS POINT.—THE NEW GRAND OPERA HOUSE (J. A. Rorer, manager): The Columbia Comedy co. to a good business 25-27, and one of the very best repertoire co. seen here. The Warner Comedy co. 6-12.

GREEN BAY.—TURNER'S OPERA HOUSE (J. H. Nevin, manager): Thomas W. Kense in a superb production of Louis XI. 26 to a large and delighted audience. Rice's Minstrels 25; The Devil's Auction 26. —CLARK OPERA HOUSE: Bryan's Comedians at low prices 6 and week. —ITEM: The local Lodge of Elks welcomed Mr. Kense a reception after the performance of Louis XI.

PORTAGE.—Opera House (A. H. Crotwell, manager): Rank and Lambert Theatre co. Feb. 25-27 to big business.

WYOMING.

LARAMIE.—MANHEIMER HALL (William Marquardt, manager): Georgia University Graduates Feb. 25 to a large audience.

CHEYENNE.—CARTER'S OPERA HOUSE (E. F. Stahl and Bailey, managers): Georgia University Minstrel co. in A Big Black Horse Feb. 26; fair performance and good house. La Lode Fuller in Faust 1; splendid presentation; pleased a large attendance.

CANADA.

WOODSTOCK.—Opera House (Charles A. Fyde, manager): Smyth and Rice's Comedy co. presented My Friend from India Feb. 25 to a fairly good house. More than usual interest was taken in the production here, it being the occasion of M. V. McLeod's debut before the footlights. Mrs. McLeod is the wife of a former resident of Woodstock. She was cast for the part of Marion Wayne and acquitted herself favorably. The other roles were in capable hands, the performance from beginning to end being hilariously funny. Lincoln J. Carter's The Detailer 1 to rather light business; performance not quite up to the standard of Carter's other productions.

ST. JOHN.—Opera House (A. O. Scherer, manager): Grand Parade, presented by local talent, filled the house at every performance Feb. 25-27. City Court Band (local) gave two good performances in the outdoor hall to bumper houses 1, 2.

VICTORIA.—THEATRE (Robert Jamieson, manager): House dark Feb. 18-24.

GRATHAM.—GRAND OPERA HOUSE (W. W. Sams, manager): Lincoln J. Carter's co. in The Detailer Feb. 25 to good business. The Langdon Dramatic co. in repertoire week commencing 4.

WINNIPEG.—BIJOU THEATRE (W. H. Seach, manager): House dark week of Feb. 27.

VANCOUVER.—Opera House (Robert Jamieson, manager): The Devil's Auction Feb. 18, 19; good house first night; very poor second night. Excellent variety entertainment; specialties admirable. Vancouver Operatic and Dramatic Society (amateur) in Caliban of Normandy 24; good house. The Prodigal Father 4.

STRAITFORD.—CITY HALL (A. Brandesberger, manager): Tornado Minstrels (local co.) Feb. 25 to good business. Hilda Clumminstrels 25; good business. D-fighter 2 to good house; well received.

ST. CATHARINES.—GRAND OPERA HOUSE (Fred Wilson, manager): Local amateurs, under direction of R. Thibault and Hamilton, played The Sorcerer to S. R. O. Feb. 26, 28. House dark 1-12.

QUELPH.—ROYAL OPERA HOUSE (W. A. Mahoney, manager): Stowe's Uncle Tom's Cabin, matinee and evening Feb. 25; good performance to very good business. The D-fighter 4.

BARRIE.—GRAND OPERA HOUSE (John Powell, manager): Stowe's Uncle Tom's Cabin Feb. 24; good performance to large audience. Public Library concert to crowded house 25. Parris and Salvati week of 1 to 2.

BROCKVILLE.—GRAND OPERA HOUSE (F. I. Ritchie, manager): Ed F. Rush's Escalator Feb. 29 to a poor

house; performance fair. House dark 1-4. William Comedy co. in repertoire 5-12.

LINDSAY.—ACADEMY OF MUSIC (Fred Berk, manager): Academy of Music Minstrel Club 1 to fair house; good performance. Detailer co. 12; Lillian Kense in 8 were Girl 12.

SHREVEPORT.—Opera House (George O. Phillips, manager): My Friend from India to a good house Feb. 25. Lincoln J. Carter's The Detailer was presented before a fair house 2.

DATES AHEAD.

Managers and Agents of travelling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issues, dates must be mailed so as to reach us on or before that date.

DEPARTING COMPANIES.

ARTIST DARE (William A. Brady, mgr.): Brooklyn, N. Y. March 6-12.

AT GAY CONY ISLAND (Matthews and Bulger's Jersey City, N. J., mgr.): March 8-12.

A BOY WANTED (Honey's; Clay T. Vance, mgr.): New York City March 5-12.

A RAILROAD TICKET (Willie K. Rorer, mgr.): Montreal, Can., 8-12; Toronto 15-20; Rochester, N. Y., 21-24.

ANDERSON (Augusta Daly, mgr.): New York City—Indefinite.

ALCANTARA STOCK (Belmont and Jordan, mgrs.): San Francisco, Cal.—Indefinite.

AT FINEY RINGS (Benjamin Higgins, mgr.): New York City Feb. 25—Indefinite.

A BAGGAGE CHECK (Honey's; W. S. Butterfield, mgr.): Ford du Lac, Wis., March 10, Madison 11, Freeport, Ill., 12, Rochelle 13, Rock Island 14, Clinton, Ia., 15, Cedar Rapids 16, Waterloo 17, Des Moines 18.

ALABAMA (Chester Beldridge, mgr.): Jackson, Miss., March 10, Meridian 11, Mobile, Ala., 12, Montgomery 13, Troy 14, Columbus, Ga., 17, Americus 18, Atlanta 19, 20.

A BERRY TIME (Fitz and Webster, props, and mgrs.): Johnston, N. Y., March 9, Fort Plain 10, Little Falls 11, Gloversville 12, Ilion 13, Rome 14, Oneida 15, Fulton 17.

ANDERSON (D. W. Truss and Co., mgrs.): Potomac, Pa., March 10, Paterson, N. J., 11-12, Brooklyn, N. Y., 15-16.

BANCROFT THE MAGICIAN (Ed L. Bancroft, mgr.): New York City, N. Y., March 10, Corning 11, Binghamton 12, Ithaca 13, Utica 14, Rome 17.

BROTHERS FOR BROTHERS (Davis and Kough, mgrs.): New York City March 15-27.

BRIDGEMAN-MOULTON COMEDY (Monte Thompson, mgr.): New London, Conn., March 8-12, Taunton, Mass., 15-18, Fall River 21.

BROWN CO. (Gene Boshner, mgr.): Trueman, N. Y., March 10, Wilkesboro, Pa., 11-15, Danbury, N. Y., 16, Jamestown 17, Bradford, Pa., 18, Wellsville, N. Y., 19, Danville 20, Rochester 21-24, Oswego 25, Utica 26, 27.

BUCKLEY STOCK (George Buckley, mgr.): Atlanta, Ga., March 8—Indefinite.

BOVARY GIRL (Lillian Kense; Jack Lodge, mgr.): Geneva, N. Y., March 9, Auburn 10, Seneca Falls 11, Rome 12, Cortland 13, Canastota 14, Watertown, N. Y., 15, March 8-12.

BLACK STUMP (Hoyt and McKee, mgrs.): Washington, D. C., March 8-12, Baltimore, Md., 15-20.

BOSTON COMEDY (H. Price Weber, mgr.): Canton, N. H., March 9, Stratford 10-12, Hillsborough 13-20.

BANKERS-LABRETT: Winona, Minn., March 8-12.

BOVARY GIRL (J. A. Solomon, mgr.): Detroit, Mich., March 7-15.

CHARLES A. GARDNER: Rochester, N. Y., March 13-15.

CRIMINAL FIDDER (George Bowles, mgr.): Omaha, Neb., March 11-12.

CHARLES COOK: Saratoga, N. Y., March 8-12, Cohoes 13-20, Amsterdam 21-27.

CHARLEY'S AUNT (Julius Cahn, mgr.): Buffalo, N. Y., March 8-12.

CHERRY CLOUT (Augusta Fitea, mgr.): New York City, Jan. 25—Indefinite.

COURTESY MCGRAW: Mendota, Mich., March 9-12.

COLUMBIAN COMEDY (C. H. Newell, mgr.): Wausau, Wis., March 8-12, Wausau 13-20.

CORSE PATTON (W. E. Dunham, mgr.): Boston, N. H., March 8-12, Lynn, Mass., 15-20, Manchester, N. H., 21-27.

CHERRY PICKERS (Augusta Fitea, mgr.): Scranton, Pa., March 10, Williamsport 11, Erie 12, 13, Cleveland, O., 15-20, Chicago 11, 21-24.

COURTESY MCGRAW (May Irwin): New York City Jan. 4—Indefinite.

COTTON KING (Hester; William A. Brady, mgr.): Kingston, N. Y., March 9, Hudson 10, Troy 11-12, Albany 13, Amsterdam 14, Schenectady 15, 20.

CONVERTED WOMAN (Hoyt and McKee, mgrs.): Philadelphia, Pa., March 8-12.

CYRA'S VOW (Kendall and Tryon, mgrs.): Brooklyn, N. Y., March 8-12.

DEY'S 8 RAYS (L. C. Reever, mgr.): Herkimer, N. Y., March 9-12.

DOWNS IN DIXIE (Davis and Kough, mgrs.): Hoboken, N. J., March 8-10.

DARKEST AMERICA (John W. Vogel, mgr.): Warren, O., March 8, Ravenna 11, Kent 12, Canton 13.

DARKEST RUMBA (Sidney R. Ellis, mgr.): Baltimore, Md., March 8-12, Pittsburg, Pa., 15-20.

DANIEL BULLY (J. H. Davis and Co., mgrs.): Boston, Mass., March 10, Gloucester 11, Amherst 12, Fitchburg, N. H., 13, Manchester 14, Haverhill 15, Middleford, Me., 17, Togus 18, Bangor 19, Lewiston 20, Portland 21, 22.

DONALD ROBERTSON AND BRANDON DOUGLAS: Montreal, Can., March 8-12.

DAILY THE AMERICAN GIRL: Hephersville, Mo., March 9, Henderson 10.

DAN MCCARTHY: Belfast, Pa., March 9, Wilkesboro 10, St. Cloud 11, Grandville 12, Pettusville 13, New York City 15-20, Jersey City, N. J., 21-27.

8 BELLS (Wentworth; John G. Byrne, mgr.; Walter Lett, mgr.): Keosauqua, O., March 10, Findlay 11, Fremont 12, Sandusky 13, Marion 14, Pontiac 15, Bucyrus 17, Toledo 18-20.

8 BELLS (Hester; J. F. Byrne, prop.; W. E. Plack, mgr.): Grandville, Pa., March 10, Shenandoah 11, Grandville 12, Hamilton 13, Wilkesboro 14, Pittsboro 15, Schenectady 17, Corbinville 18, Hagerstown, N. Y., 19, Elkhart 20.

ELMOV STOCK (Edwin Elmo, mgr.): Camden, N. J., March 9-12, Potomac, Pa., 15-20, Altoona 21-27.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.): New York City, Dec. 25—Indefinite.

E. S. WILLARD: Chicago, Ill., March 8-April 10.

ELMOV STOCK (W. M. Goodrich, mgr.): Wilkesboro, Pa., March 10, Hagerstown, N. Y., 11, Oswego 12, Hagerstown 13, Wellsville 14, Bradford, Pa., 15, Pennsylvania 17, Phillipsburg 18, Altoona 19, Johnstown 20.

E. H. SOUTHERN (Daniel Frohman, mgr.): Boston, Mass., March 1-20.

ELMO COMEDIANS (H. P. Franklin, mgr.): Gas City, Ind., March 8-12.

ELMOV STOCK (Robert Dowling, mgr.): New Orleans, La., March 8-12.

ELMOV STOCK (Santo Rosa, Cal., mgr.): March 8-12.

ETHEL TUCKER (H. P. Melton, mgr.): New Bedford, Mass., March 8-12.

FERRIS COMEDIANS (Dick Ferris, mgr.): Ironton, O., March 8-12.

FATAL CARD (Charles Frohman, mgr.): Kansas City, Mo., March 8-12.

FAIR MAIL (Lincoln J. Carter, prop.; Martin Golden, mgr.): Mr. Morris N. Y., March 10, Warren 11, Machias 12, Ellipticalville 13, Catteraugus 14, Little Valley 15, Randolph 17.

FANNY DAVENPORT (Sam Stern and Archie MacKenzie, mgrs.): San Francisco, Cal., March 8-12.

FRANCIS JONES (H. E. Rice, mgr.): Winchester, Ky., March 15-17, Lexington 18-20.

FRAWLEY COMPANY: Logan, Utah, March 9, San L. 10, 11, Aspen, Col

THE LONDON STAGE.

GAWAIN'S GOSSIP.

The Sign of the Cross—The Daughters of Babylon—Several New Productions.

(Special Correspondence of The Mirror.)

LONDON, Feb. 12, 1897.

The great theatrical event to which we have all so long looked forward—the production of Wilson Barrett's new drama, *The Daughters of Babylon*—duly arrived last Saturday. It arrived at the Lyric, that is to say, the Lyric



CLARA THROPP.

which H. J. Leslie in his palmiest days built in Shaftesbury Avenue. For be it noted that we have two other Lyrics in this city—one at Hammer-smith, that haunt of Thames Boat-Racers, and one at the neighboring suburb of Ealing.

Excitement ruled high on Saturday night, for *The Sign of the Cross* has been such a phenomenal success, not only at the Lyric, but also in connection with the many touring companies playing it, that everyone was eager to see if actor-manager-novelist-orator Barrett could beat the artistic record of *The Sign*, as it is usually called for short. Both press and public here seem to be somewhat divided in opinion, some holding that *The Daughters of Babylon* is better than *The Sign of the Cross*, others holding views of the vice-versa kind. Your Gossip to command leans with certain reservations, of which more anon, rather to the latter view. That *The Daughters of Babylon* is a strong and powerful drama, there is, as our friend the Post-Gilbert would say, "no possible shadow of doubt." Also, it is equally certain that there has never been seen on our stage a drama so full of scenic effects and costumes of such marvelous beauty and rich coloring. I have sampled a few gorgeous Oriental dramas in my time, but I have never seen one of such gorgeousness. But all this, by the way.

My reason for thinking that *The Daughters of Babylon* is somewhat inferior to *The Sign* is that, vigorous as it is, it lacks that very daring double interest which pervaded the last-named play. That not only had a dramatic story, splendidly constructed, but also it possessed another interest, the "religious," one may call it, which, when its absolute inoffensiveness and total lack of irreverence became known, drew to the playhouses throughout the country thousands of people who had never been to such worldly resorts before. *The Daughters of Babylon*, on the other hand, possesses only the strong dramatic interest usually found in this class of plays. But it may be that many will find this quite sufficient.

If there is as large a number of Jewish playgoers here as there is among the Goyim, then Wilson Barrett's latest bit of earnest work will be as big a financial success as was his extremely Christian play which preceded it. But much as the ancient and astute race pervades, and helps to strengthen, our community—the question is, are there enough Yiddens to find in the play a "second interest" similar to that above alluded to? I trow not! although, of course, I hope otherwise.

Now let us consider some question of the plot of this Babylonian drama. You must know, then, that the Hebrew hero Lemuel, represented by the author, is the younger son of Zor, a patriarch full of years—like a flock of geese and herds. Lemuel secretly loves Elnah, a sweet daughter of Israel, who as secretly and as strongly loves him in return. Lemuel, however, finding that papa Zor leans to the idea of his elder, and richer, son, Jediah, taking the lovely Elnah to wife—opts to travel to distant climes. He starts for that mighty city, Babylon, to the king of which, you will kindly note, the aforesaid old established and still omnipresent race were at that time in bondage. Therefore, of presently goes Lemuel sad at heart, but still manly and straightforward. But lo, before you can say "Jack Robinson," or whatever the Yiddish equivalent may be, Elnah, emulating our old friend, "Nick of the Woods," ups and follows in the track, disguising herself for the nonce as a shepherd boy. You have of course known other heroines go and do likewise from the time of the late lamented Shakespeare downwards. But no matter—especially if the dramatic purpose is dramatically served as it is in this case.

Well, anon the Pilgrimage, having made good progress, turns up in a street in Babylon—hard by the then famous but since obliterated Hanging Gardens. Lemuel is around, ostensibly mashing and being mashed by a certain dazlingly beautiful Queen of the Babylonian demi-monde, Ish-tar by name. But we kind friends in front, who are in the know, you know, know that the brave Jewish hero's real purpose is to assist in the plot to release his honored race from the hated Babylonian yoke of bondage. In all other respects Lemuel might really have been named Joseph, so strongly does he resemble that deservedly popular young Israelite in withstanding all temptations such as the lovely and sometimes lustful Ish-tar lays for him, just as Mrs. Potiphar did for the said Joseph. A strong dramatic point is gained by showing that just as the devoted, but not too diplomatic Elnah arrives in Babylon City, she is detected by a Babylonian magistrate named Alorus, who saw her sometime in Jewry and promptly, for certain purposes of his own, claims her as his slave, and to this the now vir-

tually unmasked pilgrim Elnah has to appear to consent in order to save her own true love. But, and don't you forget it, Lemuel's elder brother Jediah is also on the track. He has reason to believe, at least he thinks he has, that Lemuel and Elnah have fled together and that therefore, according to that very stern but happily now not too much insisted upon old Hebrew law, both fugitives deserve "to be stoned with stones until they die."

Happily, however, the two lovers who for the nonce appear to be as star-crossed as ever were Juliet and her Romeo, finds a friend in one who started by being poor little undiplomatic Elnah's enemy, namely, that splendid alien Ish-tar. For be it noted that that sometime libidinous lady, becoming converted to decent demeanor, even as was the equally libidinous Marcus Superbus in *The Sign of the Cross*, now moves heaven and earth to save the apparent helpless hero and heroine and, waiving her own deep-seated passion, resolves to make them each's.

Thus Ish-tar—whom I should, perhaps, now mention is really a daughter of Israel, and not a ditto of Babylon—at cost of reputation, of which she has not much, and of her riches, which she possesses in plenty, contrives to befriend the pair of lovers; and when they are again arrested on a charge of treason and cast for death, she, Ish-tar, begs their lives from the king, to whom she has, as she euphemistically puts it, "done great service." Lemuel and Elnah's death sentence is commuted to one of slavery, and anon they are put up for auction. The revengeful Jediah bids madly in order to buy them both, in order to send them back to be stoned to death. He is outbid, however, for Ish-tar buys up Lemuel at an enormous price, and the aforesaid lord, Alorus by name, secures Elnah, whom he would fain "possess," as they say on the stage.

At this moment there is a rising of the Jews in Babylon, and amid a scene of great excitement the lovers escape. Ish-tar has meanwhile not only given Lemuel his liberty, but co-axes erewhile lustful Alorus to do ditto as regards Elnah. Jediah, however, is again on the track and catches the fugitives just as they have arrived in Jewry, intent on giving themselves up to the local law to do with it as it will. Jediah, then taking his place as a Judge in Israel, denounces them and pronounces death upon the twain. But at this moment the converted Ish-tar, who has become quite a Magdalene for repentance and piety, crawls up to Jediah and blows in his ear that she is really not Ish-tar but a Jewish wife who broke her marriage vows at his tempting and afterwards became what she is. Moreover she points out that if he does not retract and apologize, so to speak, she will confess all, and then he and she will, as adulter and adulteresses, also be stoned with stones until they die. Jediah promptly wits and takes it all back. Ish-tar then departs in peace and Lemuel and Elnah are left about to be united by the Rabbi, Lemuel only spoiling the tag by repeating a long and unnecessary prophecy which he made in Act II.

The acting is excellent all round, for our Wilson is celebrated for always surrounding himself with a group of real intelligent workers. Barrett himself, mostly in peculiar but picturesque goatskin boots and somewhat décolleté as to his upper garments, plays the hero, Lemuel, with all that intensity of utterance and aptness of gesture that we are accustomed to expect from him. It is throughout a fine, stirring impersonation. Maude Jeffries looks as pretty as a picture, or prettier, as the Jewish maiden, Elnah, especially in her boy's dress; also she again acts with infinite charm, albeit the character, although longer, is not one affording her so much scope for true acting as did Mercia in *The Sign of the Cross*. The handsome and statuesque Lily Hanbury, cousin of Julia Neilson, never looked so handsome and statuesque as she does as the sometime wicked daughter of Babylon, nor has she in my recollection ever played with such pathos and power. As the play turns out, her character proves to be the leading feminine role; being, as I have heretofore hinted, a kind of the Marcus Superbus. One of the finest pieces of acting in the play is the villain Jediah, of Franklin McLeay, who, by the way, is about to expose the lovely Grace Warner, the clever daughter of Charles Warner, our great English Compeau in Drink. Among other clever impersonations is the Lord Alorus of Ambrose Manning, who in this place proves himself to be as excellent a serious and picturesque actor as he is a truly humorous low comedian.

I have said that the scenery is really magnificent. Most of this is by Walter Hann, who on week days paints some of the loveliest scenery on our London stage, and is on Sunday a deservedly honored deacon of one of our most popular and earnest Congregational chapels.

Death has this week taken from us two men well-known and honored in their respective circles. One is Henry Betty, son of the once great "Infant Roscius," a boy actor, who made a vast fortune when the century was young. The other is Will Riley, erewhile a comic singer, but for some years past proprietor of the Cambridge Music Hall, in Shoreditch, a hall much frequented by the Children of Israel, who always found good entertainment there. Poor Riley was comparatively young, but he had been dying for some years, and he knew it. Betty was until a few days before his death a hale and hearty septuagenarian, who took the greatest interest, and munificently helped all theatrical charities and other good works. Perhaps because he devoted much of his life and most of his money to the cause of benevolence, his funeral this afternoon was attended only by about six friends!

We are all anxiously looking out for the production at the Garrick to-morrow night of *My Friend the Prince*, adapted by young Justus Huntley McCarthy from your native play, *My Friend from India*.

LONDON, Feb. 20.

Both Americans and English have this week plentifully patronized the Garrick since from last Saturday onward. *My Friend the Prince* has been presented there. This play, you will remember, is the adaptation made by Justus Huntley McCarthy, husband of Clara Lotus, of your American-made farce-comedy, *My Friend from India*. It proved a very merry mixture; and if you will pardon my saying so, should think from what I have read concerning the plot, etc., of *My Friend from India* that *My Friend the Prince* is somewhat superior thereto. The alterations have apparently been very sweeping; so much so that, rightly or wrongly, young McCarthy's name is up as author "of the new play"—based on *My Friend from India*. There are the day-bills and advertisements. One kind of thing at least the adaptor-author has spared us, that is certain eccentricities of nomenclature rife among the dramatic personae in the American play. For example, A. Keen Shaver, as the name of a character, would have been a bit too subtle for us.

The Garrick cast, selected by George Edwards, who owns the place, and runs it here in association with London's newest manager, H. T. Brickwell, is on the whole an excellent cast,

the chief scorers being Percy Lyndal, Aubrey Boucault, Fred Kaye, E. Dagnall, James Welch, Miriam Clements, a lovely brunette, clever Sybil Carlisle, so long of Augustin Daly's co., Juliette Nervelle, with a French character made to fit, and Toby Claude, daughter of Angelina Claude, who twenty years ago was a prime favorite at the Strand, in its successful time with Nemesis, etc.

Owing to an attack of illness, which has left your humble servant very weak, and for which he humbly apologizes, he is concluding these memoranda somewhat abruptly this time. He may, however, inform you of the following facts: His Majesty, the new Savoy opera written by F. C. Burnand and R. C. Lehmann, both of *Punch*, and composed by Sir Alexander MacKenzie, is due to night. The dress rehearsal went promisingly yesterday. Wilson Barrett's newest drama, *The Sledge-Hammer*, is to be tried at the Theatre Royal, Kilburn—a popular suburban house—on Monday.

Bearbohm Tree, having carefully examined his new baby and his ditto theatre and found both progressing favorably, will start a three weeks' tour on Monday.

Charles Wyndham, after selecting for his next new production, first, a play by Haddon Chambers and, next, one by L. M. Parker and Murray Carson, has now decided to choose instead a new play by Henry Arthur Jones named *The Physician*.

The long-promised and much-litigated-over Armenian opera is really coming out at the Shaftesbury ere long. If this is true the projectors of the scheme will have to make other arrangements, for close upon the heels of this new promise to produce comes a statement to your truly that "all concerned" have once more thrown up their parts and have "walked out of the theatre," as actors say! Poor old Armenian opera.

Clara Thropp, whose photograph is printed this week, is a very clever American girl who has taken the place of Ada Reece in the cast of *The Gay Parisians*, at the Duke of York's Theatre, and has made a great hit with her "coon" songs.

GAWAIN.

REFLECTIONS.

A successful surgical operation was performed upon Harry Dull at Chicago on Feb. 24.

Edward E. Rice, before sailing for Europe, engaged Balletmaster Gus Schlie for *The Girl from Paris*, next season, and to direct ballets and marches in the new productions which Manager Rice expects to bring from the other side.

Thomas Leary has succeeded Jefferson De Angella in Brian Boru.

Sylvia Bidwell joined Lincoln J. Carter's Heart of Chicago company last week.

Reuben Fax has been especially engaged for the role of Charles Knickerbocker, Jr., in the coming production of *Miss Manhattan* at Wallack's Theatre, March 22.

Martin J. Dixon has engaged John F. Dege to play the heavy in *The Land of the Living*, which will open a Spring tour in Jersey City, April 12.

Raymond M. Cartier left to join the stock company which will play during the Centennial Exposition at Nashville, Tenn.

Bert St. John has been engaged for the balance of the season and California trip of the Ward and Vokes company.

Harriet Smith, of Atchison, Kan., has been engaged by Augustin Daly. She is a graduate of a Boston school of oratory and a popular Kansas amateur.

Charles R. Sturgis, agent of the Ward and Vokes company, went to Washington to be present at the inauguration of Major McKinley and to visit his mother.

Among the managers who were present at the inaugural reception at Washington are Thomas H. Davis, William T. Keogh and E. J. Nugent.

Cuba's Vow, which was at the Bijou Theatre in Brooklyn last week, is now under the management of George Kennington. Harrison J. Wolfe has replaced Harrington Reynolds in the cast.

Fallen Among Thieves closed its season last Saturday night at the People's Theatre, this city.

Kate Claxton says that she never played to larger business in her life than at the Star Theatre week before last.

E. D. Stair, who controls a number of theatres in the West, and is also the proprietor of Ward and Vokes's company, is in town looking after his production, and making arrangements to put on a farce-comedy called *Who's Who*, with Mason and Kelly as the leading comedians.

The third anniversary of the marriage of Mr. and Mrs. Charles Hoyt occurred March 1, and Mr. Hoyt went to Philadelphia, where his wife was playing in *A Contented Woman*, to celebrate the anniversary by an informal gathering of friends.

The strange fatality which seems to overshadow A. Baggage Check was in evidence again recently, when Nettle Black, who plays the widow, was overcome during a matinee performance by fumes of turpentine, and collapsed. A physician who revived her stated that the action of Miss Black's heart had been affected. She pluckily played her part in the evening, although much weakened.

A special matinee of *The Magistrate* was given at Daly's Theatre on March 1 in aid of the new Church of St. Ignatius Loyola. There were fourteen performances at the theatre last week, including six Stoddard lectures.

The souvenirs at the Herald Square Theatre March 1 were clocks. This was the eighth time that Mr. Rice has distributed timepieces as souvenirs.

A company headed by Henry Bagge, and including Harrington Reynolds, Miss Dean, and Miss Willard, sailed March 1 for Kingston, Jamaica, where they will present a repertoire of successes.

Caroline Miskel Hoyt was ill on Feb. 27, and Mrs. Thora Coulter played her part in *A Contented Woman* at the Harlem Opera House.

Fanny Davenport sent a loving message and a magnificent bouquet of roses to Mrs. A. M. Palmer at the Professional Woman's League reception at the Waldorf.

Thomas Canary, of Canary and Lederer, lessees and managers of the Casino, may retire from the firm in the near future. George W. Lederer has announced that when the present lease expires May 1, 1900, the business will be continued by "The George W. Lederer Company."

Manager I. J. Rich, of Rich and Harris, has left for seven weeks of rest in the West Indies, and negotiations for Rich and Harris's proposed new theatre are suspended until his return.

Giles Shine and Ernest Hastings, of The Two Little Vagrants company, were quite active in Washington society recently. On Feb. 24 they dined at the Navy Yard with Lieutenants Magill and Prince. They lunched with General and Mrs. Meyer on Feb. 25, and on the fol-

lowing evening attended the reception of Mrs. Senator Hoar, meeting many of the most prominent people in official circles. Then they were again entertained at the Navy Yard. This time by Colonel and Mrs. Heywood, Captain and Mrs. Robinson, Lieutenant and Mrs. Draper.

E. S. Willard's present tour has been remarkably successful. In Cincinnati week of Feb. 15, the S. R. O. sign was displayed four nights during the week, at St. Louis business was also good, and at Milwaukee, the biggest opening house of the season at the Davidson was present, the week being sold out solid. He opened at Chicago Monday for five weeks.

Hubert Ayling, whose mother, Mrs. Henry Ayling, died in Milwaukee on March 1 and was buried in Boston on March 4, was unable to attend the funeral because of the delay of the Western Union Telegraph company in delivering the telegram announcing the death.

I. A. Fraser of Chicago, who is engaged in a controversy with Mile. Couchita over a play called *For a Million*, announces that he is about to bring suit against Couchita, Manager Beeds of the Orpheum Theatre, Denver, and the Greve Litho Company.

A man attempting to sell bogus theatre tickets was arrested in Brooklyn last week. The tickets were very neatly printed and called for two seats at the Amphion Academy on account of window privileges, and were signed with the name of John Carroll, advertising agent. Many of these tickets were sold in the Eastern District of Brooklyn. When arrested the man gave the name of George Williams.

Hermann Klein lectured at the Conduit Street Galleries, London, Jan. 28, on "Opera in England During the Reign of Queen Victoria." Vocal illustrations were given by Mr. Klein's pupils at the Guildhall School of Music.

Samuel J. Hoffheimer, chief usher of the Galesburg, Ill., Auditorium, contemplates a National Fraternal Ushers' Association.

Manager Truman, of the Dixon, Ill., Opera House, was elected mayor of the city March 1.

The Edwin Forrest Lodge of the Actors' Order of Friendship met on Sunday and drew up a set of resolutions expressing the sorrow occasioned by the death of Nelson Wheatcroft, one of the best known and most popular members of the Lodge.

Charles A. Sturgis, advance agent of Ward and Vokes's company, attended the inauguration ceremonies in Washington last week.

The stage mechanics of St. Louis gave their annual masquerade ball on March 2. One of the interesting events of the evening was the presentation to the Stage Mechanics' Union of a beautiful banner by Miss Gazzolo. In addition to the large number of the members of the union present there were many actors and actresses from the theatres.

Adele Archer played the part of Norah in *The Girl from Paris* during the illness of Charles Simpson, last week, and made a hit. She looked very pretty and girlish. Miss Archer will sing at the concert given by Madame Murillo-Call at her house, 18 Irving Place, on March 19.

Louis N. Parker was ill with tonsillitis at his hotel in this city last week.

Joseph Wheelock, Jr., was compelled by a cold to remain out of the Lyceum curtain-raiser last Friday night, J. Brandon Tynan reading his part.

The problem involving the effects of the late Imperial Opera company, which were held by Boston customs officers, has been solved by exporting the property.

Jordan and Williamson have signed with Hoyt and McKee for next season with *A Stranger in New York*.

William Bechtel is now successfully playing Ike Eisenstein in *An American Beauty*, with Lillian Russell.

Frank Doane is not now connected with The Lady from Banbury Cross company, owing to the indefinite opening.

Augustin Daly's next production, now called *Meg Merrilies*, or *The Witch of Ellangowan*, is announced for Friday evening.

The engagement of marriage between Marguerite Sylva and Gerald Du Maurier has been broken.

Bram Stoker, Sir Henry Irving's manager, has written another novel.

Guy Standing, Edgar Norton, and John L. Wooderson will appear in *The Mysterious Mr. Bugle*.

Bertha Belle Westbrook, leading lady of Human Hearts, has been seriously ill with acute gastritis at the Weddell House, Cleveland. Her part has been played by Hope Forester.

Aram H. Proudman, of Los Angeles, Cal., has published in pamphlet form his two tragical plays, *The Kingdom of Armenia*, 400 A. D., and *The Armenian Massacre at the Present Time*.

The management of the Hawaiian Opera House, Honolulu, has issued a handsomely illustrated souvenir of the opening of their theatre.

H. Cutler Brincher and not Harrison J. Wolfe will hereafter play the role in the Cuba's Vow company which was left vacant by Harrison Reynolds's voyage to Jamaica. The company resumed its tour at the Bijou Theatre, Brooklyn, last night, after a two weeks rest.

Several changes have been made this week in the Run on the Bank company. Pauline Von Arnold, Leslie Bloodgood, J. J. Fisher, and Bert St. John have been signed.

Dick Ferris writes that Ferris's Comedians were never in better condition despite a statement that the company had disbanded. Certain people were dismissed, but the company prosperously continues with the following new members: Nick Brown, musical director; Harry Jenkins, Fred Howard, Billy Stanford, George Voemanns, Madge Mayo, and Edith Day.

The re-opening of the Savoy Theatre has been postponed in order, it is said, that certain complications connected with the business affairs of previous lessees may be settled before the new management takes possession.

The Ralph Cummings stock company at the Temple Theatre, Louisville, is meeting with success. Through his New York agent, J. J. Spies, Mr. Cummings is securing the best plays available.

The Star Spangled Dollar opened at the Hartford Opera House last night and will play eight nights in New England for a week, after which it will be presented at the Park Theatre in Brooklyn.

Duncan Harrison, manager of The Midnight Bell and Thomas Seabrooks companies, paid a brief visit to New York last week. He reports good business for both of his companies.

The Fairmount Amusement Company of St. Louis will open its Summer season on June 14 under the direction of Stewart Allen. The following have been engaged: Ethel Knight Mollison, Agnes Knights, Margaret May, Arthur Bromley Davenport, E. W. Thomas, John Daly Murphy.

TELEGRAPHIC NEWS

CHICAGO.

"Biff" Hall's Characteristic Chat About Plays, Players, and Others.

(Special to The Mirror.)

CHICAGO, March 8.

The big show of my friend, the advance agent of Prosperity, opened in Washington last Thursday, but as yet it has had no effect upon the theatre here. The prospects are all right, however. Mr. Willard was welcomed at Hooley's to-night by an immense audience, and a host of his old Chicago friends gathered to inaugurate his season of five weeks. His opening play was his old stand-by, The Middleman, which he will give during his first week, and next week he will present his latest success, The Rogue's Comedy. He has capital support, and the large advance sale indicates a record-breaking business. The clever Englishman is in splendid health, and is glad to be in Chicago again, despite our beastly spring weather.

The Mandarin left on Saturday night and last evening we heard Kismet at the Great Northern. It is well presented by a very good company, headed by Camille D'Arville and Richard Carroll, and it scored a hit. The Mandarin, by the way, was enjoyed by a number of professionals on Inauguration Day. Frank Daniels, James O'Neill and the grand opera company being well represented. On several occasions during the engagement Mr. De Koven, the composer of the opera, conducted the orchestra in person, and each time that this happened the gallery fell off, but, as Willie Collier has it, no one was hurt, as there were few people down stairs. Mr. De Koven is not a good conductor. He does not wear a bell-punch and his right arm tires easily. Bolden, his monocular hypnotizes the chorus ladies. Notwithstanding all of these drawbacks, however, The Mandarin had a good engagement. Adèle Ritchie leaves the company here.

I heard the other day from my old college chum, William Anselme McConnell. Some one must have left a call for him with the night clerk. I had supposed him to be living in Brooklyn, he has been so long silent. He calls my attention to a new vaudeville entitled Gayest Manhattan, by Ludwig Englander, R. A. Roberts, "the realist," Albert Oppert, J. J. Buckley (Otis Skinner's Joe?) and Mr. McConnell. The latter is set down as the author of the title. He writes that he is now in the Sardou-Milton Nobles class, and declares that whatever lines get a laugh in the place are his, and those which fail to go he is sorry he let the other fellows write. He asks how things are in Chicago, and concludes: "I notice that you are harboring Barnabas, Macdonald and one Harry B. Smith. This does not look well. Hold up, Bill! I thought you had a reform government over there."

The many Chicago friends of Billy Smyth and Myra Rice were glad to see the money-maker they have in My Friend from India, which did so well at Hooley's. It is one of the funniest plays on the road.

James O'Neill had two gratifying large weeks at McVicker's, and gained much praise for his fine work. To-night his nationality again took possession of the house, and a large audience enjoyed the new Celtic opera, Shamus O'Brien, well presented by a fine company. It made a decided hit, and is here for two weeks.

At the Grand Opera House last night Frank Daniels entered upon his second and last week in The Wizard of the Nile. His business has been very large, and his pantomimic curtain speech is a wonder.

Victor Herbert and Harry B. Smith's new opera, The Serenade, will be continued through this, the last week of the Bostonians' engagement at the Columbia. It bids fair to rival Robin Hood in popularity. I met Manager Frank Perley here the other day, and he tells me The Serenade will go on at the Knickerbocker this month. Mr. Perley has given the Bostonians the best organization they have ever had.

We are in a whirl of opera, and still they come. Brian Boru will follow the Bostonians at the Columbia next week.

The "ex-lights" continue to please them at the vaudeville houses. Hilliard has hit them hard with The Littlest Girl at the Schiller, where he remains another week, with Lillian Burkhardt and Forest Flood, while beautiful Pauline Hall is warbling at Hopkins's again. The stock company there is giving The Banker's Daughter.

Manager Jacob Litt left here Saturday with his company for Milwaukee, where he produced Milton Nobles' new play, Under Martial Law. George W. Deyo, James Nelson, and W. G. Beach are with the company.

Humanity was given by Brady's company at the Alhambra yesterday. Peter F. Daley had two big audiences in A Good Thing at the Academy of Music, while Hanson's Superba went on at the Lincoln.

Little Miss Chicago has settled for a long run at the Gaiety. It is a clean, bright burlesque, and Miss Jarbeau, Miss Deaven, John Gilbert, Joe Doner, and Louise Willis Hegner are great favorites.

Agnes Wallace Villa opened in The World Against Her at Havill's yesterday.

In the police court the other day a young man named Charles Boski was arrested for thrashing his whole family. His uncles, aunts and cousins all testified against him and his attorney said he wished me to hear from Mrs. Boski, the chief witness for the defense. I asked if she was Charlie's mother and she said that he was her nephew. Then I said I would not do anything until I heard from Charlie's Aunt; and I didn't.

Le Cid was the opening bill for the third week of grand opera at the Auditorium to-night. During the week Lucia de Lammermoor, Cavalleria Rusticana, Faust, Lohengrin, Martha and Siegfried will be given. A popular price matinee of Martha, at \$2 for the best seats, is the card for Saturday. The business has been improving and the performances are unexcelled.

Robert G. Ingersoll delivered his new lecture on "Truth" before a great audience at the Columbia last night.

Professor Tuder's popular concerts are the Sunday afternoon hit at the Gaiety. The house is always crowded.

I expect to spend a portion of next week in Washington and may see our old friend McKinley. He is the greatest of advance agents, and I have cut all the other agents. "Biff" HALL.

PHILADELPHIA.

John Drew—A Gentleman from Gascony, Mantell's New Play—Other Bills—Gossip.

(Special to The Mirror.)

PHILADELPHIA, March 8.

The principal theatres continue with unchanged stars and combinations. The two im-

portant events this evening are Robert Mantell's first production of A Gentleman from Gascony at the Park Theatre, and Evans and Hoey's 3000th performance of A Parlor Match at the Auditorium. A special train arrived from New York bringing a number of managers and other theatrical people, who presented Evans and Hoey with a handsome loving cup.

John Drew, for his fourth and last week of his very successful engagement, will present The Squire of Damers. John Hare and his London company will follow on March 15 for two weeks; Creston Clarke, 29, two weeks.

A Gentleman from Gascony, Robert Mantell's new romantic play, received its first representation to-night at the Park Theatre. The play is from the pen of Richard Dudley, and the scenes are laid in France at the time Henri of Navarre was fighting for religious freedom against the King of France and Catherine de Medici. Mr. Mantell and Miss Beltrami, aided by an excellent company, with new scenery and appropriate costumes, have an exciting and interesting romantic drama, and, judging from its reception, it will hold the place of honor in the star's repertoire. The popular M. W. Hanley, manager of Robert Mantell, is everybody's friend, and his star is always sure of public recognition. Fudd-head Wilson, with Theodore Hamilton, Endy Rigi, and Edwin F. Mayo, will follow for the week of March 15; Roland Reed, March 22; Ned Goodwin, April 5, for two weeks.

A Contented Woman, with Caroline Michel Hoyt in the leading role, is in its second and last week at the Chestnut Street Theatre and is playing to crowded houses. The Heart of Maryland, with Mrs. Leslie Carter, will follow on March 15 for two weeks and Shamus O'Brien on March 29 for three weeks.

The dainty and musical Japanese comedy, The Geisha, at the Chestnut Street Opera House has captured the Quaker City. Mahal Gilman deserves special mention. On several nights last week, Violet Lloyd being indisposed, she assumed the role of Molly Samuels and sang beautifully. She was warmly applauded and fully noticed in the local press. The Geisha will remain another week and will be followed on March 22 by Lillian Russell in An American Beauty.

Two Little Vagrants at the Walnut Street Theatre continues its successful career and will remain for a third week. Jessie Busley and Minnie Dupree have each made a personal success. Sol Smith Russell, in his new comedy, A Bachelor's Romance, will follow on March 22.

Very Little Red Riding Hood is the title of the new burlesque by Edward Paulson, written expressly for the Mask and Wig Club of the University of Pennsylvania, which will be presented at the Chestnut Street Opera House during the week of April 19.

The Siberia company, under the management of McDonough and Kennedy, closed their season in this city on March 6.

The Little Tycoon, which has been sung at the Grand Opera House for two weeks, has turned away people at every performance and but for the rule of the management to constantly change the opera would easily be a drawing card for weeks. The Queen's Lace Handkerchief to-night is being sung to standing room only. Lizzie MacMichael as the premier and William Wolf as the king were royally received, after being out of the cast for two weeks. The opera is presented with great attention to detail and the large and well trained chorus and orchestra, and Thomas Perce, Anna Lichter, Edith Mason, Gertrude Quinlan, Jessie Fairbairn, Arthur Woolley, and Frank Ramsey in the principal characters presents an excellent cast. Rain or shine, this immense Opera House is packed to the doors. Mignon will be sung during the coming week.

Anna Held in Evans and Hoey's A Parlor Match received an ovation to-night at Gilmore's Auditorium. This is Anna Held's last week in this country, as she sails for Europe March 17. With the many specialties A Parlor Match continues a great drawing card. Russell Brothers will follow on March 15; in Gay Conny Island 22; Weber and Field's Own 29.

The Girard Avenue Theatre has an important production this week in The Lottery of Love, with Amy Lee as Ito, Lillian Lawrence, Emma Madern, Cora Williams, Robert Drouet, Edwin Holt, Sydney Booth, Joseph B. Everham, R. R. Villiers in the company. The play was artistically rendered last night and was received by a crowded house. By special arrangement with A. M. Palmer and William A. Brady, the stock company in Trilby is underlined for week of March 15.

John Isham's Oriental America company will close their season at Lancaster, Pa., March 9, and will sail for Europe, April 3, from this city. The Sign of the Cross crowded the Park Theatre for three weeks and will close their season in Brooklyn March 13, and sail for Europe on St. Patrick's day.

Always a great favorite, Steve Brodie with his amusing drama, On the Bowery, is with us this week at the National Theatre, and is attracting big business. Gilmore and Leonard in their great hit, Hogan's Alley, will play a return date during the week of March 15; Cuba's Vow 22; Span of Life 29.

Geo Henge, the clever delineator of Swedish character, is in this week at the People's Theatre with A Venetian Gentleman. In Old Kentucky follows 15; Ed Harrigan 22.

Forepaugh's Theatre has as its programme this week Rosedale presented on an elaborate scale, with every member of the large organization in the cast. The Lumiere Cinematographs between the acts is an additional strong attraction.

Dr. Jekyll and Mr. Hyde will be given by the stock company for week of March 15.

Maudie Hillman, a new star in this locality, opened to-night at the Standard Theatre in Buried Diamonds. The programme will be changed nightly for the week. The company of twenty-two persons includes Alma Chester, May Edwards, Messrs. Kennedy, Fay, Denarini and White. For the week of March 15, The Limited Mail.

The Eleventh Street Opera House presents Dumont's Minstrels and unchanged programme. The patronage is large. Imagine Hughey Dougherty singing "Sweet Evalline," and you have all the fun desired. Foy also has a new song, "I Wouldn't Love the Day." The Yellow Kid is a big hit. There will be an entire change next week.

The Black Hussar by the Peake's Operatic Society will be given at Mercantile Hall March 16. Frederick Peake, president of the society, aided by Edward S. Grant, formerly of the McCall Opera troupe, has staged the opera and drilled the company. Professor S. Behrens, the musical director, will wield the baton.

The mysterious Mr. Bugle, the new play by Madeline Lucette Ryley, written for Anne Russell, will receive its initial production at the Chestnut Street Theatre on April 19. The cast will include Joseph Holland, Guy Standing, Edgar Norton, and John L. Wooderson.

Heartsease, presented with Henry Miller and the cast of Frohman's company, is booked for the Chestnut Street Opera House for April 5; two weeks.

Manager William J. Gilmore has completed

TOUR OF
MR.
CLAY CLEMENT

As Baron Hobenhausen in THE NEW DOMINION.

March 12, 13, Syracuse; 14, 15, 17, Rochester; 19 Elmira, 20 Binghamton, 23 Wilkesbarre, 25 Scranton, 26 Reading

In preparation, a new high-class comedy entitled A SOUTHERN GENTLEMAN.

Address IRA J. LA MOTTE, Klaw & Erlanger's Exchange.

arrangements with Ed Harrigan to appear next season at the Auditorium. All of Harrigan's new productions will be presented under Gilmore's management.

The Lady Slavey will return to the Walnut for one week April 5.

The week of June 21 will be a gala one in the Quaker City, bringing 50,000 visitors, being the eighteenth National Seaport. A building is now being erected at Fort Park costing 17,000 pounds. This is a hint for combinations to secure seats.

The Metropolitan Opera company will not appear in this city this season.

S. FERNBERGER.

ST. LOUIS.

My Friend from India—The Lilliputians—Joseph Murphy—Notes and Gossip.

(Special to The Mirror.)

St. Louis, March 8.

Owing to the large business done by the Lilliputians at the Olympic Theatre, where they produced their latest success, Merry Tramps, arrangements were made for a second week, and they commenced it last night before a large audience. The little fellows are making the biggest kind of a hit. The production is a fine one, and the ballets and stage surroundings are excellent.

The comedy hit of the season was seen at the Century Theatre last night, when My Friend from India commenced its engagement. It is full of the whitest and brightest of humor. The complications, too, are extremely funny and the situations unusually effective. The cast, including Walter Perkins and Helen Reimer, is a strong one, and the whole comedy is a positive success.

Joseph Murphy commenced an engagement at the Fourteenth Street Theatre last night in his successful Irish drama, Kerry Gow. Mr. Murphy repeated his success of past seasons. He has a company of clever people. Shaun Rhue will be given the latter part of the engagement.

The famous story of Southern life, The Octoroons, is the dramatic attraction at Hopkins's Grand Opera House this week. The house was packed yesterday, and the excellent stock company brought out all the strong situations in the production.

Manager Ollie Hagan has a trump card that he will soon bring forth. He has a Summer garden project that he says is a big one, but he won't give it away yet. He says he has a big surprise in store for the St. Louisians.

The Mardi Gras ball given by the St. Louis Theatrical Mechanics at Masonic Hall last Tuesday night was a big success. There was a large attendance. The hall was very handsomely decorated by the members of the order.

Maclyn Arbuckle, who has been for the past two years with the Frawley company, San Francisco, where he has played The Senator, Brother John, etc., is at his home in this city, visiting his parents.

Gus Weinberg was out of the cast at Hopkins's last week, owing to his having been called suddenly to Milwaukee to the bedside of his mother, who is lying at the point of death.

Manager McManus, of the Fourteenth Street Theatre, had a phenomenal week with Anna Eva Fay last week. People were turned away at every performance.

Mavz Walbridge signed the bill authorizing the Exposition management to issue \$150,000 bonds to build the Coliseum, in the Exposition Building. Work on the remodeling of the building will begin as soon as bids can be received. A preference will be given to St. Louis builders. It is reported that the Ringling Brothers will winter their circus there next winter, making it a permanent location.

Edward S. Abeles, one of the chief members of the My Friend from India company, did splendid work last night. He is a St. Louis boy, and was a protégé of the late Manager John W. Norton. His work was most gratifying to his many friends here.

W. C. HOWLAND.

WASHINGTON.

Lillian Russell—The Heart of Maryland—Honors for Sol Smith Russell.

(Special to The Mirror.)

WASHINGTON, March 8.

Lillian Russell in An American Beauty opened in Metzerotte and Luckett's new Columbia Theatre to-night, and started a week that augurs well for large business. The production was complete in every respect, and Miss Russell received artistic assistance from Catherine Linyard, Susanne Leonard, Georgia Hawley, Jerome Sykes, Harold Blake, Owen Westford, and Willard Sims. Creston Clarke in The Last of His Race is the next attraction.

Hoyt's A Black Sheep was performed at Rapley's New National Theatre last night, and hardly a seat was empty. The performance is clever and amusing as ever. Otis Harlan's Hot-stuff is studded with effervescent bits of bright new comedy. William DeVere, Jeanette St. Henry, Hattie Wells, Joseph H. Frankan, Joe Natun, W. F. Mack and Steve Maley are excellent. Miss Francis of Yale will follow.

The second and concluding week of the Heart of Maryland at Alhambra's Lafayette Square Opera House opened to a large audience. The Old Homestead will follow for a farewell engagement.

Belasco and Fyles's pleasing drama The Girl I Left Behind Me opened to an excellent attendance at Rapley's Academy of Music. The production was carefully presented. E. Milton Royle in Captain Impudence will come next.

Elmer E. Vance's Limited Mail, dealing with railroads and railroad people, opened to a first-class audience at Kernan and Rife's Grand Opera House, where the play, seen in this city for the first time in its lengthy career, met with appreciation. The Span of Life will follow.

The second and last week of Miac's Pantomime company in Humpty Dumpty or The Magic Tullman was commenced to excellent business at both afternoon and night performance at Whitehall's Bijou Family Theatre. At the conclusion of the engagement here, the company go on the road under the direction of the Bijou manager, Robert M. Whittell. The Georgia Minstrels is the next attraction.

H. W. Williams's Own company opened to a

big audience at Kernan's Lyceum Theatre. Irwin Brothers' Specialty company will follow.

Sol Smith Russell and Ex President and Mrs. Cleveland have been fast friends for a number of years. In his mail Thursday morning, Inauguration Day, the comedian was most agreeably surprised by receiving a brief but cordial note from Mrs. Cleveland asking after the health of his wife and himself and incidentally referring to the coincidence that four years ago, on the second inauguration of Mr. Cleveland as President, the actor was then playing an engagement in this city at Alhambra's Grand Opera House. In the afternoon, when Mrs. Sol Smith Russell was going to her Boston train, accompanied by her husband, she was warmly greeted by Mrs. Cleveland, who called Mr. and Mrs. Russell to her private car, which was to convey her to her future home at Princeton, N. J. From a large collection of flowers sent to Mrs. Cleveland at the train Mrs. Cleveland presented the comedian and his wife with a large bouquet of forget-me-nots intermingled with March Nell roses, American beauties and violets.

Mrs. Juliet Grover Hess, wife of C. D. Hess, and daughter of the late Leonard Grover, died in this city yesterday. The body was taken to Rochester N. Y., for interment.

The Inauguration week's business at the theatre was large. Sol Smith Russell at the National placed the orchestra behind the stage on four occasions to supply the demand for seats. The Heart of Maryland at the Lafayette Square played to a uniformly large attendance, on several nights turning people away. Eddie Foy at the Grand Opera House; Lost, Strayed or Stolen at the Columbia; Flynn and Sheridan's Big Sensation at the Lyceum, and Miac's Pantomime company at Whitehall's Bijou were all winners.

At the request of Governor Bushnell of Ohio, Sol Smith Russell met the ladies of the Governor's large theatre party during an intermission on the stage of the National Theatre on Tuesday night.

Will A. Haley, Washington's prominent bandmaster and instrumentalist, furnished the Inaugural ball music with an orchestra of 150 pieces.

Madame Jansuchek was quite ill last Saturday and the part of Madame Kosenbaum in The Great Diamond Robbery was played by a male member of the company.

Victor Herbert led the famous Twenty-second New York Regimental Band at each of the five promenade concerts given in the Inaugural Ball-room at the Pension Bureau on March 5 and 6.

Coolidge and Sevielte's new opera, Priscilla, will be given under society patronage for the benefit of the Daughters of the American Revolution Tuesday and Wednesday afternoons at Columbia Theatre.

E. K. Edwards, resident manager of the Grand Opera House, is also manager of the Rife and Houck Bill-Posting Company of this city.

JOHN T. WARDE.

BOSTON.

But One Important Change of Bill—Benton's Gossip About Matters Theatrical.

(Special to The Mirror.)

BOSTON, March 8.

A week ago there was only one theatre in the city that did not make a change of bill. To-night there is only one really important change of bill. That is at the Museum, where Secret Service opened to a tremendous house. It will doubtless run out the remainder of the season. There was not a seat for sale in the house long before the curtain rose to-night, and I don't remember to have seen a more enthusiastic welcome than that which Mr. Gillette received when he appeared to-night.

Maggie Cline is back again in Boston, and her return engagement at the Bowdoin Square promises to be the occasion of as many smiles as her first appearance there last Fall. On Broadway certainly given her abundant opportunity in its revised form, and when the gallery boys joined with her in singing her song the house went wild.

Although A Temperance Town has been given in Boston time and again, yet it had not had its original Bing and Mink Jones for some time, consequently the presentation at the Columbia was enough to fill the theatre, and the advance sale for the week is much larger than is the rule at this house.

They are doing Il Trovatore at the Castle Square this week.

E. H. Sothorn at the Hollis Street is drawing the very best of Boston's theatregoers to see An Enemy to the King. The place has met with a varying reception in Boston. Some critics went into raptures over it, others enjoyed themselves supremely picking flaws in it, but it remains for the theatregoers to express their uniform approval of the work and its interpreters, and the business is most good from a pecuniary point of view.

In Gay New York is in its last week at the Park, and will close a successful fortnight on Saturday. It was a Boston girl who sent a cabinet photograph of Sousa to Walter Jones, after she saw his attempt to impersonate the famous bandmaster between the acts. It was a delicate hint that the imitation was not precisely true to life. By the way, Sousa ought to begin to collect royalties on these various impersonations of himself, for audiences are beginning to weary of them.

This is the last week of Under the Polar Star at the Boston. Manager Brady has telegraphed to this city from Nevada to have photographs of the stage settings taken to be sent to London. Therefore, it looks as if this melodrama was sure of a production at the British metropolis. According to the original arrangements at the Boston, the Bostonians were to follow with their new opera, but a transfer of dates has sent them to New York.

Boston was visited by a terrible disaster, when an explosion of gas over the subway blew a great electric car into bits and killed six people, besides injuring a great many others. It happened that quite a number of theatrical people were injured in the disaster. John Hare and his son, Gilbert Hare, started from the Vendome to go to a rehearsal at the Tremont, but he was detained for an instant in the lobby, and thus missed being in the car which was destroyed. C. T. H. Helmsley, his manager, and his wife, who is May Harvey, Mr. Hare's lead-

ing lady, were covered with falling glass. Miss Harvey was overcome by the shock, but was able to play at night. Sam Morton, of Detroit, who is playing at Keith's with his wife, sustained internal injuries and cuts on the head, while his wife was uninjured. They were on their way to the theatre at the time, and the shock of the explosion hurled them into the street. J. J. Beavis, a musician at the Park Theatre, sustained a scalp wound. Fred P. Bacon, press representative of the Castle Square Theatre, was standing near the spot and was struck over the eye with a piece of flying glass, sustaining a slight but painful wound. Vincent P. Fetherstone, ticket agent of the Hollis Street Theatre, was going by on his way to luncheon, and was hurled against a wall. A number of the injured were treated at the Zoo, where the managers were very courteous in their attentions.

Edgar L. Davenport is having a comedy named *Montana* finished for him by Robert Drouet.

Vivian Burnett's comic opera to be written for the P. E. Society of Harvard is named *Fool's Gold*. Edward E. Rose will have charge of the production. The P. E. Society's theatre in Cambridge, in which the play will be given, is undoubtedly the finest private theatre in this vicinity.

A Pious Fraud, about which I wrote last week, was given by the Thalia Club March 3 in Union Hall.

Neil Burgess was in the poor debtors' session of the municipal court last week. He was asked to appear upon a judgment which Lola Bertelle, of Brooklyn, recovered against him last month in the Suffolk Superior Court amounting to \$1,400. Service upon him was accepted by his counsel, E. C. Gilman, and he came on from New York to submit himself to an examination for the purpose of protecting those who went surety on a bond which he gave when the action was originally begun against him. Miss Bertelle based her action in which she recovered judgment upon another judgment which she had recovered in New York in a suit for damages for breach of a contract to engage her for a theatrical season in a role in *The County Fair*.

Mrs. E. H. Crosby gave a reception in honor of John Hare at her home, on Mount Vernon Street, last week. Many professional and literary people were present, and the occasion was a delightful one in every way.

E. H. Sothern is considering three new plays, one by Clyde Fitch, one by R. N. Stevens, and one by H. V. Esmond. Mr. Stevens, by the way, will be in Boston this week.

Christie McDonald was the first principal engaged for the run of *The Walking Delegate* at the Tremont this Summer.

E. H. Sothern went over to New York to spend Sunday.

The first day's sale for the return engagement of Jack in the Beanstalk amounted to \$1,225.

John J. McNally has named his new comedy *The Good Mr. Best*. Rich and Harris will produce it next month.

Napier Lathan, Jr., has been engaged to stage *A Lady of Quality*, in which Julia Arthur will star under the management of Arthur Lewis.

Mary Hampton is having an elegant little Summer home built at Rockport.

Blanche Walsh has been visiting friends in Boston during the past week.

The date of the Bostonians at the Boston has been transferred to May.

The scene models for Max Hirschfeld's new opera at the Castle Square have been completed.

Philip Greeley is writing the music for *A Sample Case* or the Jolly Drummers, a comic opera with book by Isaac B. Thurman of Chicago.

William O'Leary Collins is organizing a cast for *The Two Orphans* to be given a charity performance in April. In the number will be William Seymour, E. L. Davenport, Eugene Ormonde, and Emma Sheridan Fry.

There is absolutely no truth in rumor that Metropolitan Opera tour will be abruptly terminated. The Boston season will be played in April, as originally announced.

In the Suffolk Supreme Court, the case of C. H. Pates, executor, versus Ada Richmond Stetson, is in order for hearing to-morrow upon a preliminary question to contest John Stetson, Jr.'s, will, as to whether Mrs. Ada Stetson was his lawful wife. A large number of depositions have been taken by both sides for use at the hearing. The depositions are principally the testimony of theatrical people. A number of witnesses will testify in court.

JAY BENTON.

CINCINNATI.

Richard Mansfield—Shamus O'Brien—Morrisson's Faust—Too Much Johnson—Notes.

(Special to The Mirror.)

CINCINNATI, March 8.

Richard Mansfield and his excellent company began an engagement at the Walnut to-night that promises to be a dramatic treat. A Parisian Romance was the play, and Mansfield as Baron Chevalier acted with all the artistic effect which has served to make his impersonations famous. Mr. Mansfield has an exclusive clientele of people, who never attend the theatre at other times, and his engagement will be financially very successful. The following repertoire will be given: Beau Brummell, Prince Karl, Richard III., Merchant of Venice, and Dr. Jekyll and Mr. Hyde. Margaret Mather in *Cymbeline* is underlined.

Gillette's amusing farce, *Too Much Johnson*, which was such a hit last year, opened at the Grand to-night. There is every indication that the good business done before will be duplicated now. Quite a number of the original cast appear, and hearty applause greeted every humorous situation. The Lilliputian company will follow.

The favor with which Hoyt's farce-comedies at popular prices have been received at the Fountain has been so marked that Manager Anderson has secured another for this week. Accordingly *A Trip to Chinatown* was presented yesterday with Burt Haverly and Laura Bigger in their old roles of Welland Strong and the Widow. The house was packed.

Morrison's Faust produced by a good company with proper scenic requirements was the attraction that drew people to Heuck's Sunday afternoon and evening. The conflict between Faust and Mephistopheles, seems to have a perennial charm.

Merry Katie Emmett is at Robinson's, where she acts the star role in a new version of *The Walls of New York*. The fact that she always includes this house on her annual tour is a conclusive proof of her popularity.

One of the wings of the Music Hall has this week a genuine innovation in the shape of a "Lady Bicycle Race." A number of contestants ride every night for a prize to be awarded to the one covering the greatest number of miles in the tournament.

Shamus O'Brien was well sung and acted at the Grand last week before audiences that increased nightly. It was one of the events of the season. While all did well, Denis O'Sullivan, Joseph O'Mara and Lucy Carr Shaw were particularly clever.

Chief Archibald of the Fire Department gave an exhibition of the efficiency of his men for the benefit of the company, who expressed their appreciation of both the courtesy and the work of the men.

Edna Bennett Marshall, who sang at the Pils last week, is a native Cincinnati and out of compliment to her, the Cincinnati Bicycle Club attended Tuesday night in a body fifty strong.

Rankin D. Jones, the lawyer, who has for a long time been prominent in theatrical litigation, has suffered a sad bereavement in the death at Thomasville, Ga., of his daughter Grace Allington Jones. He has the sympathy of his friends in the profession.

Manager Havlin of the Walnut has been in St. Louis on a business trip.

WILLIAM SANFORD.

BALTIMORE.

Sol Smith Russell in *A Bachelor's Romance*—Miss Frances of Yale—The Old Homestead.

(Special to The Mirror.)

BALTIMORE, March 8.

Sol Smith Russell, who is one of the favorites of our theatregoing public, received a flattering reception at the Academy of Music this evening when he presented his new play by Martha Morton, *A Bachelor's Romance*. Mr. Russell played upon the sentimentalities of his audience with his accustomed ease and grace. The supporting company is excellent. It includes Arthur Forrest, George W. Denham, Edwin D. Tyler, Alfred Hudson, Stewart Allen, Bertha Creighton, Beatrice Moreland, Fanny Addison Pitt, and Nita Allen. *A Bachelor's Romance* will give way next week to Hoyt's *A Black Sheep*.

Miss Frances of Yale, with Etienne Girardot in the principal role, entertained a laughing audience at Ford's Grand Opera House. Mr. Girardot is remembered for his good work in *Cherley's Aunt*. The remainder of the company is very good. Next week, A. M. Palmer and Edwin Knowles's melodramatic production, *The Great Diamond Robbery*, with a splendid cast, will be the attraction.

H. Gratton Donnelly's stirring romantic play, *Darkest Russia*, has already been seen at the Holliday Street Theatre a number of times, but it still possesses much interest. The play treats of human passions in a way that is easily comprehended by all classes. Gus Heege in *A Yeoman's Gentleman* is underlined for March 15.

Baltimore Lodge, No. 7, B. P. O. Elks, gave a social in their hall on last Wednesday evening in honor of a delegation of visiting Elks from Brooklyn. Quite a number of the members of the profession were in attendance, including Creston Clarke and nearly all the members of his company. The Elks' benefit, held at Ford's Grand Opera House last Monday evening, was a great financial success.

The Old Homestead will be seen at the Academy of Music March 22 and will be followed by Klaw and Erlanger's production of *Harnet and Sloane's Jack* and the *Meanstake*.

Manager Strakoch has arranged an interesting cycle show at the Music Hall to last for a week or two. A good concert is given every evening by a popular military band.

Creston Clarke received considerable social attention at the hands of Baltimore four hundred last week. Being the nephew of Edwin Booth he will always be dear to the people of Baltimore, which was the old home of the Booths.

HAROLD RUTLEDGE.

LAURA KEENE'S HISTORIC DRESS.

The death of Mrs. Clara Jaccard, granddaughter of the late Laura Keane, has caused considerable discussion as to the dress worn by that actress on the night of the assassination of Lincoln. Miss Keane carried a cup of water into the private box after the fatal shot was fired, and always said that she held the head of the dying President whose blood stained the dress. Hence the name, "the Lincoln dress," by which the garment is designated in the will of Mrs. Rawson, mother of Mrs. Jaccard, and daughter of Laura Keane. Miss Keane's next engagement after leaving Washington was at Wood's Theatre, Cincinnati, where the dress was exhibited in the lobby of the theatre and marked: "The dress worn by Miss Keane on the night of the assassination." Of course the lobby was crowded and the sensation was so great that the dress was removed after a day or two. "Aunt Louisa" Eldridge, who was a member of the Wood's Theatre company at that time, was presented by Miss Keane with a piece of the dress at the close of the engagement. It is a bit of white silk, with flowers in colors. "Aunt Louisa" prizes the relic highly, and has kept it locked up for nearly thirty-two years.

THE EMPIRE THEATRE SCHOOL.

The Empire Theatre Dramatic School will be continued on the same lines as heretofore under the direction of Adeline Stanhope Wheatcroft, who for four years has managed the lesson methods while her husband attended to the business administration. Mrs. Wheatcroft will be assisted by the regular faculty of the institution, and Charles Frohman and others will continue patronage as before. Two more public exhibitions will be given by the students during the season.

NEW MANAGERS FOR EXCELSIOR, JR.

Junius Howe and Matt L. Barry have secured Rice's production of *Excelsior, Jr.*, and will begin its tour in New Orleans on March 14, playing to San Francisco and return. The company engaged includes Joe Cawthorn, Sadie Martinot, John Page, Nellie Strickland, George Olmi, Carrie Behr, Nell McNeil, Ethel Strickland, John Barry, Mollie Newall, Maurice Robinson, Julia Folland, John Connolly, and Georgia Stewart. There are sixty people in the company. The production is being presented under the personal direction of John J. Branham.

THE LAND OF THE LIVING.

The Land of the Living will fill a week's engagement each at the Academy of Music, Jersey City, April 12, and the Star Theatre, New York, April 22, under Martin J. Dixon's direction, and will then close for the season. The time for next season is being filled in week stands, opening at Havlin's Theatre, St. Louis, Sept. 5. Mr. Dixon will make some minor changes in the play and secure an excellent company and picturesque scenery. J. H. Hustley, identified one time with Lincoln J. Carter's interests, has secured the Western and Southern rights for the piece, and will give it a thorough production.

WHO IS WHO?

Joe Kelly and Charles A. Mason, two comedians who now figure prominently in the support of Ward and Vokes, will be starred next season by the well-known managerial firm of Brady and Stair. Their stellar tour will begin in August at the Lyceum Theatre, Detroit, Mich. The interested parties feel that they have a sure winner in the rollicking comedy, which will bear the fetching title *Who is Who?*

MATTERS OF FACT.

The Chicago *Inter-Ocean* says: "Little Miss Chicago as played by Vernon Jackson is fast making many friends in her native city. Jackson's impersonations, always clever, catch the house by storm, and her jewels and costumes are the wonder and admiration of the feminine contingent."

Mahler Brothers, of Sixth Avenue and Thirty-first Street, continue to offer special inducements to professionals in the way of prices in the various departments. They are offering bargains in hosiery for the coming week.

William Courtleigh's performance in *Cymbeline* and as Romeo in *Romeo and Juliet* with Margaret Mather has attracted the attention of the critics, resulting in most laudatory comment for his capable portrayals.

T. Seymour Stratton in another column defends him; self against the accusation that he is using the name of Rice's Comedians. He claims to be touring on his own merits, and he has the authority to present the plays he is doing.

The new and elegantly constructed Star Theatre, of Elizabeth, N. J., is progressing very rapidly and will be completed in April. It will be the most sumptuously furnished theatre in the State of New Jersey, both front and back. The house is now being booked with prominent attractions for April and May and next season. The new Star Theatre is leased and managed by Colonel W. M. Morton, and will unquestionably be the leading theatre of the rapidly growing city of Elizabeth.

Jennie Bradbury has just recovered from a severe attack of the grippe, which necessitated her canceling a good engagement with Frank Tannehill's Nancy Hanks company. She has not closed for next season.

A comedy and a society drama are offered for sale at \$100 each by "Author," care this office.

Lee Bernheim is at liberty for character and comedy business. He was until recently with William Owen, with whom he did efficient work.

James T. McCluskey has sold the rights of his play, *Kenrick*, to E. T. Stetson, who wants managers against infirmities. Howard and Doyle, of Chicago, are his representatives.

Carrie Lee Stoyke, a versatile actress capable of playing comedy, character and dialect roles, is open to negotiations for this and next season.

For the season of 1897-98 Manager James B. Camp has decided to make a change in the policy of the Grand Opera House, Louisville. Attractions will give two performances daily, and the prices will be 10, 20, and 30. Attractions already booked for next season that do not approve of this plan, Manager Camp announces, can consider their contracts cancelled. He has some good early open time, and would like to hear from an opera company for a short season of opera.

The Merry World will close its season shortly. It has had a most prosperous tour under J. Russ Smith's able management. The attraction is now being booked in the principal cities only for the coming season, and clever specialty people are requested to communicate with C. F. W. Neely, Muncie, Ind.

E. W. Krachowizer, who has represented some of the best attractions on the road, has not closed for next season, and is open to offers. Mr. Krachowizer is an energetic and conscientious worker, and popular with the newspaper fraternity.

Mayme Taylor, who is filling a successful engagement with Murray and Mack, is open to negotiations for next season in comedy or opera. She also invites offers for Summer opera, having a repertoire of fifty operas. Communications addressed care this office will reach her.

Mabel Paige wants a gentleman partner in a one-act sketch to fill vaudeville engagements. Her address is 311 West Thirty-eighth Street.

Bert Daly, care Chicago Photo Engraving Company, Chicago, Ill., claims he can furnish artists with catchy, sparkling sketches and monologues.

Henry Leone left for Chicago last week to join the Kismet Opera company. He is disengaged for the Summer and next season.

Martin J. Dixon has a number of successful plays that may be had on royalty, or will sell outright to responsible managers on reasonable terms. His address is 181 East 111th Street.

The Royal Opera House at Guelph, Ont., is offered to lease by the directors. Immediate possession may be had.

Thomas E. Shea wants a good leading lady to support him in his repertoire of well-known successes. His season has been a prosperous one.

The Thoroughbred company having closed its season last Saturday night, Edgar L. Davenport, who has given unusual satisfaction in the character he assumed, will be open to offers. He may be addressed at this office.

J. A. Donahay, formerly with *A Trip to Chinatown* and the *Gelsia* company, is disengaged and will consider offers for the rest of this and next season. Letters may be addressed care this office.

R. Owen Meech, whose well known abilities to originate rural characters have won favorable comment, is open to an engagement. His address is 301 West Thirty-third Street.

Lizzie Melrose, who has been starring for three seasons with Blaney's *A Baggage Check*, in the role of Violet Wilde, a Bowerly Girl, will be featured next season in *The Electrician*, playing the leading role, Peaches. Van Horn and Son of Philadelphia will design her costumes.

Marie Carson, pianist, wishes engagement as musical director.

George H. Tender, whose Zou Zou was so much admired by the Antipodes during the recent tour of Trolley in Australia, is back in New York and open to offers.

Edgar L. Davenport arrived in the city on Monday and can be addressed at this office.

Charles W. Butler, one of the best light comedians on the stage, who did pleasing work with Thoroughbred the past season, invites offers for the balance of the season.

The Hopkins chain of theatres now comprises houses in Chicago, St. Louis, Pittsburgh, Cincinnati, and Milwaukee. The principal Summer gardens in the West are now being booked in conjunction with the above places of amusement by J. D. Hopkins, who should be addressed care of Hopkins's Theatre, Chicago, Ill.

The Gilbert and Williamson Manufacturing Company have devised a new instep lift which is adjustable and increases one's height from one-quarter to one inch. It can be had of any shoe dealer.

Edwin Thannhouser received high praise for his performance of the role of Bertie Nirril in the comedy, *Thoroughbred*. The *Pittsburgh Chronicle* said: "A great piece of character work was that of Edwin Thannhouser as Bertie Nirril."

The Pearl Street Theatre is the popular priced theatre at Albany, N. Y., and is managed by John J. Carlin, who has open time in April and May, and is also prepared to book good attractions for next season.

J. J. Spies, Broadway and Thirty-fourth Street, wishes an attraction to give a single performance in New York during the latter part of April.

Sie Hassan Ben Ali's troupe of Beni Zoug Zoug Arabs closed its eighteenth consecutive weeks' engagement at Hammerstein's Olympia Winter Garden last Saturday night. The members speak in the highest terms of the treatment received at the hands of the Olympia management, and are proud of the fact that they have made one of the longest runs in New York of any similar organization.

The Syndicate Amusement company of Girardville, Pa., want a comedian with a bright up-to-date burlesque. Also people capable of doing a specialty. During the recent engagement of Otto Skinner in Washington, Wadsworth Harris, one of Mr. Skinner's leading supports, was called upon for a display of his elocutionary talents before a fashionable audience at Mrs. Lamont's—wife of the Secretary of War—drawing-room.

Managers of first-class attractions can secure immediate open time at the Grand Opera House, St. Paul, and Bijou Opera House, Minneapolis, by applying to Jacob Litt, Knickerbocker Theatre Building, New York.

The Litchfield, Neil and Stella, clever people with a specialty, are open to offers from first-class attractions for the coming season.

Manager Harry J. Sternberg has open time at his theatre, the Corning (N. Y.) Opera House, after March 23. He will give a certainty for a good attraction for a date during week of April 19.

Linda da Costa has almost recovered from a severe attack of typhoid fever, having been taken ill in Pittsburgh, while on tour with Augustin Daly's Gelsia company. She expects to rejoin the company soon (and assume her former role and that of the two understudies, O Mimosa San and Molly Leamore. She has played both these parts, scoring a decided hit on every occasion.

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R. Owen Meech and Alice Trudelle were quaintly amusing as rural types.—N. Y. World.

R. Owen Meech as Timey Courser gave an admirable impersonation of a raw country boy.—Phila. Times.

Mr. Meech gave a faithful delineation of a bashful big-hearted North Carolina boy whose very appearance is the signal for another mirth.—Phila. Item.

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The new "VENTILATED INSTEP-LIFT" can be adjusted to increase one's height from one-quarter to one inch. It transforms a low, flat instep into one that is arched and graceful. Walking is made a pleasure. It is made of thin perforated pieces of cork covered with leather, which forms a smooth, elastic heel cushion. Ladies' 35c, Men's 40c. per pair. All shoe stores, or send to GILBERT & WILLIAMSON, 97 W. 3rd St., ROCHESTER, N. Y. Give size of shoe.

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DOING A THRIVING BUSINESS.

Still a few more open dates for which I would like to book good companies—vaudeville, comedy and minstrel—also booking for 1897-98.

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Yankee Mimic and Actress-musician. At liberty for Summer and next season. Per. ad., Elmfield, Mich.

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Very courteously,
EDWARD M. JOHNSON

THE USHER.



Sardou's ghostly *Spiritisme*, it turns out, has been a failure in Paris, too. The first news of the production received by cable intimated that a success had been scored in the French capital, but the criticisms which have since come to hand show that the cables were misleading.

Sarcey, who is inclined to be a partisan of Sardou, can find nothing to say in favor of *Spiritisme*. His feuilleton in *Le Temps* of Feb. 15 contains a severe arraignment of the piece, not unmingled with ridicule.

Especially does Sarcey make fun of the use of spiritualism as a backbone for the plot. Of the table-rapping trick in the first act, he says: "When the rapping comes from the table, in place of being moved and shivering with anxious curiosity, I said to myself, Rubbish! It is the prompter in his box who is doing the knocking."

But if Sarcey reads the play, at least he finds in the second act an opportunity to praise the acting of Bernhardt. "What a splendid subject," he writes, "this furnishes for the marvelous art of Sarah Bernhardt! Our great actress is admirable from the beginning to the end of this act. She wrings her arms despairingly, she sheds real tears, she shakes with sobs, she has bursts of ferocious indignation. She manages the entire act with prodigious art; but I say to myself, with astonishment: Here are united all the known elements of emotion; the situation is pathetic; the actress is incomparable; she weeps, but I do not weep at all. In other words, I am not moved."

From which it appears that Bernhardt, with all her supreme powers, could not vitalize or give a semblance of truth to the most cunningly devised artifice of the piece.

We shall await Sardou's next play with a good deal of interest. Until it comes we shall not know whether he has written himself out, whether senility has overtaken him, or whether he nodded when he wrote *Spiritisme*.

Scores of eager volunteers for the monster Actors' Fund vaudeville benefit, proposed by THE MIXON, are sending in their names.

There is no doubt that the appeal for this benefit has touched a responsive chord in the hearts of the vaudeville profession. But what is the matter with the vaudeville managers?

It only needs the combination of two or three of the men who conduct the successful vaudeville theatres of New York to take charge of the benefit to assure an immense success.

The Fund needs money and performers are ready to give their services to raise it: all that is necessary now is for Messrs. Pastor, Keith and Proctor, or Messrs. Hammerstein and Koster and Blal to take hold, select a theatre, fix a date, and enjoy the satisfaction of turning into the treasury of the Fund a big contribution, which will represent an acknowledgment by the Vaudeville branch of the stage of all the splendid benevolence that have been and are now being given freely to the unfortunate members of their calling.

Unless action of this kind is taken the vaudeville profession will continue to live under the reproach of sharing the benefits of the Fund without having contributed by even one benefit to its support.

The plight of the Metropolitan Opera company at present, with the uncertainty of a Spring season in New York, cannot be attributed wholly to the illness of two or three prima donnas, although it is a significant commentary on the methods of operatic management now in vogue that the public should be educated to demand stars of such calibre that the success or failure of a season depends upon the physical condition of two or three women.

The real source of the trouble is that the salaries paid the singers are exorbitant. The risks, therefore, are great, and one comparatively unsuccessful engagement like that just played in Chicago jeopardizes the whole venture.

We shall not have permanent and successful opera in New York until we are given artistic performances by good singers who can be engaged at living salaries. The star system, in connection with grand opera, is opposed to true musical art, and it makes management extremely hazardous.

Arthur W. Pinero is reported to have paid a compliment—an unusual compliment for an Englishman—to the abilities of American actresses. He said:

"It is impossible for me to express sufficiently my admiration for American actresses. They are so bright and so receptive of your wishes! I think they have a great future on the London stage. The American stage has the advantage of ours in one respect, namely, in the clear and distinct pronunciation of their artists."

This is a different song from that which was formerly sung in London about the American

troupe. It is true, however, that a large number of American women have won popularity and prominence on the London boards during the past few seasons.

RENA'S SEASON AND PLANS.

Réna's starring season will close April 10 under the direction of George W. Hagen, and the actress is more than pleased with her deserved success. Mr. Hagen is making extensive arrangements for Réna's tour for the season of 1897-8, and is now backing a route that comprises several of the leading cities. Réna will give season after season in a new repertoire of plays which will include *For a Title*, said to be one of the most promising plays she has ever had, and which Manager Hagen is now having rehearsed by his present company. A well known and successful playwright is under contract to compose for Mr. Hagen a modern, high-class society comedy, which will be added to her new repertoire.

Manager Hagen is now in New York, and it is understood has engaged several competent players for the support of Réna's next season. The mounting and costuming of the plays in Réna's repertoire is promised to be the very best. Réna will have new costumes made in Paris during the summer. Mr. Hagen announces for next season a revival of *Adrienne Lecouvreur*, in which Réna scored one of her greatest triumphs. Manager Hagen has other plans in embryo that will add not a little to Réna's starring tour next season. He will have new gowns that will include new pictorial work by the best artists, as well as descriptive and character work.

Manager Hagen has just closed contracts with Manager John W. Aldrich of the Lyceum Theatre, Baltimore and the new Lafayette Square Opera House, Washington, D. C., for a supplemental season of four weeks to begin in the former city on Easter Monday, at which time Réna will present her new play, *For a Title*, and it is understood, another new play. Manager Hagen will engage his present company for this engagement, and is now negotiating with several well-known players. It is his intention to make this supplemental season a noteworthy one. The new productions will be elaborately staged under the personal direction of Joseph M. Franconer, who added to the artistic achievement of Julia Marlow and the late Alexander Salvini when their stage director.

Mlle. Réna will spend her summer abroad, as is her custom, while Mr. Hagen will combine work and pleasure on his new yacht now being built. He will make a summer cruise of the popular Atlantic Coast resorts. Manager Hagen is to be congratulated on his success this season.

COMBATS RESPECT.

Reading, Pa., Herald.

In twenty years a dozen or more newspapers have been started with the pretension of devoting their columns entirely to the theatrical business. Most of them were short lived, and to-day there are but two that are generally recognized as of any importance and able conducted. I desire to offer especially to THE NEW YORK DRAMATIC MIRROR, under the able direction of Harrison Gray Fiske, who recently entered upon its nineteenth journalistic year. It is a pleasure to note that it is in a most prosperous financial condition, and commands the respect of all the most prominent and intelligent theatrical people.

TRILBY FOR THE GIRARD STOCK COMPANY.

Davenport and Tourny's Girard Avenue Theatre stock company at Philadelphia continues on the top wave of prosperity. The record for the week of Feb. 22, when *All the Comforts of Home* was the bill, was the second largest in the history of the enterprise. Harry Davenport has secured Trilby for presentation by his company next week, when Mr. Davenport will appear himself as Svengali.

INDIANAPOLIS THEATRE BURNED.

The Park Theatre, the oldest playhouse in Indianapolis, was totally destroyed by fire last Sunday evening, the loss amounting to \$100,000. Dickson and Talbot, the owners, will rebuild at once. Oliver Byron's company, which was to have opened there last evening, was transferred to the Grand Theatre. The fire is supposed to have been caused by a defect in the electrical arrangements.

ELIZABETH'S NEW THEATRE.

A notable theatrical event in New Jersey will be the opening on April 7 of Colonel W. M. Morton's new Star Theatre in Elizabeth. The career of the new theatre will be inaugurated with a performance by Ada Rehan and Daly's company. Colonel Morton intends to make the event a memorable one, and will invite many prominent persons and State officials, for whom luncheon will be provided.

THE CHERRY PICKERS ABROAD.

Joseph Arthur's successful play, *The Cherry Pickers*, is to have a London production. Mr. Arthur has concluded arrangements with Louis Netherole and Robert Pateman by which the drama will be presented at the English capital, under their management, next August. Some members of the present American cast, probably, will be exported for the foreign production.

THE CHICAGO OPERA SEASON.

The season of the Metropolitan Opera company at Chicago continued last week to business that encouraged Maurice Grau in so much that he has decided to complete the engagement as prearranged, although certain operas are being given at reduced prices. The supplemental New York season probably will be abandoned.

THE DAMROSCH SEASON BEGUN.

The Damrosch Opera company commenced its New York season at the Metropolitan Opera House last evening, when *Die Walkure* was given. The company includes Lilli Lehmann, Lillian Nordica, Johanna Gadski, Ernst Kraus, Paul Kalisch, Carl Somer, and Emil Fischer.

AMONG THE DRAMATISTS.

Echard Golden is writing a new comedy for a prominent leading man who will star next season. Daniel Frohman still holds in reserve Mr. Golden's play, *Blue Bells*.

Charles Klein has written the first act of *The Bride Elect*, the new comic opera for which John Philip Sousa will compose the music.

Warren G. Griffith has finished a new three-act comedy of stage life, *A Jealous Girl*.

William Greer Harrison and Macklyn Arbuckle have written a new comedy-drama, *The Doctor*, which tells the story of a Western physician in New York.

HARRY WIZARDS IN THE HERRMANN FAMILY.

If there are those who doubt the influence of heredity there is positive proof to the contrary in the case of the Herrmann family, which for three generations has produced some of the greatest lights in the world of mystery and legerdemain.

Alexander Herrmann, known professionally as "Herrmann the Great," was perhaps the best known of this remarkable family, at least to the present generation. His untimely death left a very decided gap in the field of magic, which it is expected his nephew, Leon, will satisfactorily fill. The head of the Herrmann house of magic was a German physician who found relief from his professional cares in studying how to deceive his fellow men. He was a very clever man, and he developed a double exposure, with which he caused his friends in Paris, where he afterwards took up his residence. The older Herrmann was the father of eight sons and eight daughters. The oldest son, named Carl, early developed a talent for sleight of hand and soon took it up as a profession. He visited nearly every city of the civilized world and died about seven years ago, leaving a very considerable fortune. It was this brother, Carl, who took upon himself the task of making a magician out of Alexander, the youngest of the family. The scheme was opposed by the father and, to accomplish his ends, Carl, it is said, kidnapped Alexander and took him to Russia where, in St. Petersburg, he made his first public appearance. During all their peregrinations Alexander's education was carefully looked after and, in Vienna, he attended college. Later, Alexander went to Spain, where he was married to a young Italian girl.

In 1861 the two brothers came to this country. Fifteen years later the younger declared his intention of becoming a citizen of the United States, and was naturalized in Boston. The brothers then began a tour of the world, during which they played an engagement of 1,000 consecutive nights in London. From 1874 until 1883 Alexander made annual tours in the United States, and then visited South America. Don Pedro, the Emperor of Brazil, became one of his most devoted patrons, and attended sixteen of the twenty performances he gave in Rio Janeiro. He also decorated him with the Cross of Brazil. Herrmann's foreign tour netted him nearly \$157,000. In 1885 he again returned to the United States, which territory he toured annually, netting anywhere from \$25,000 to \$35,000 each year. But this vast sum was principally lost in unfortunate theatrical speculations, and shortly after his death, on Dec. 17, 1890, it was found that he had left hardly anything.

To complete the tour which had already been booked for him up to next June, Madame Herrmann, his widow, called at once abroad for her nephew Leon to come over and take his place. The young man, who bears a striking resemblance to his late uncle, gave a private performance of his talents on Sunday evening, Jan. 10, at Hoy's Theatre, New York city, and as a magician of adroitness and originality made a favorable impression upon the large invited audience present.

Leon Herrmann was born in Paris in 1862. It was also under the direction of Carl Herrmann that he mastered his profession, and with him visited the principal cities of Europe and South America. When he reached the age of twenty he had to interrupt his tour and return to France for military duty. In three years he rose to the rank of sergeant major, when, quitting the service, he once more took up the task of mystifying the public. He speaks several languages, and gives every promise of perpetuating the name of Herrmann in the world of magic, mirth and mystery. He is at present touring the principal cities, accompanied by Adelaide Herrmann and a corps of twenty assistants, and has made a brilliant success. A feature of the entertainment is the color dances given by Adelaide Herrmann.

MAY IRWIN'S CAPTIVE COMPANY.

Manager Aronson has arranged things down at the Bijou so that the actors may await their cues in a big storage room adjoining the stage, upon which there is no space to spare. Last Tuesday evening while May Irwin, John C. Rice, and Joseph Sparks were entertaining the audience with part of the first act of *Courted Into Court*, a green stage hand closed the store room door and piled no end of things in front of it, never dreaming that he had imprisoned the company. When the time came for everyone to appear, not one was to be seen. Silence fell, thick and fast. Miss Irwin looked off and waited, but no one came to the rescue. "I thought I had a company," she said to the astonished audience, "but I guess they've gone on strike!" John C. Rice ran behind the scenes, and learned the awful truth. Nearly ten minutes elapsed before the captive players could be liberated.

A CONFIDENT APPLICANT.

The following letter, received by Howard F. Taylor, is an example of the curious ones which are being constantly being sent to agents:

AGENCY:—Can you place me with some reliable company at a salary of 10 dollars, I'll take \$9 and expenses. Wire tickets and sleepers right off as my time is valuable, close contact with best managers I don't like side managers or company. I have two new suits for wardrobe, I don't want no Shakespeare plays I like farce comedy and have good face, figure and voice and use Davidson Guide, don't mention me to no manager what slut solid—far I want go, I am good to do anything from a sailor lad to the principal actor.

Yours in fraternity,

AMERICAN PLAYS FOR SOUTH AFRICA.

W. F. Rochester, comedian and stage manager, sailed last Saturday for London. From there he will go to Cape Town, South Africa, where he will stage a number of comic operas and musical comedies for Ernest Scarrell, of the new Gaiety Theatre. Mr. Scarrell has been in New York for several days buying some of the most successful comedies. Among others he will produce *A Trip to Chinatown*. Mrs. Rochester accompanies her husband. The season is for twelve weeks or longer.

LILLIAN RUSSELL DISAPPOINTS BROOKLYN.

At the Columbia Theatre, last Thursday evening, Lillian Russell was compelled by a severe cold to disappoint, for the second time within a year, a Brooklyn audience. Miss Russell came before the curtain and announced her sincere regret, and Manager Harry Mann followed with an offer to refund money to those who cared to leave. Few persons chose, however, to go away, and Catherine Lynard successfully played the title part in *An American Beauty*.

BERKELEY LYCEUM TO BE SOLD.

The Berkeley Association met last Thursday and decided to sell the Berkeley Lyceum in West Forty-fourth Street, and apply for the appointment of a receiver. The property is said to be worth \$200,000. It has been found impossible to conduct the Lyceum with profit.

GOSSIP OF THE TOWN.



Barley McCullum, a good librettist of whom appears above, sailed for England last Sunday. His mission to the old land is to direct the production there of *Nell Burgess's* wonderfully successful comedy of New England life, *The County Fair*. Mr. McCullum has had almost as varied an experience as any actor in this country. Not only has he furnished and become well known as an excellent character actor and stage director, but he has also met with untimely success, artistically and financially, as manager of his own Summer Theatre at Peck's Island, Md. By his admirable selection of good people and his good judgment in selecting strong plays during the past nine years, he has perhaps one of the most successful Summer theatres in America. When Mr. Burgess made his last production of *The County Fair* at the Star Theatre in this city, Mr. McCullum was engaged to play Otis Tucker, and made such a deep impression by his clever rendition of the role that Mr. Burgess desired him to play the part when first presented in England, and also to direct and rehearse the production. The *County Fair* opens at Manchester late this month. Mr. McCullum will return to America early in May, and will then complete arrangements for the opening of his tenth season of stock at Peck's Island.

Mrs. George Hubert (Stella Bonheur), accompanied by her husband, has returned from Chicago, where she was seriously ill with brain fever.

Albert Gran is playing leads with Creston Clarke, and will impersonate Iago, Hamlet, and Laertes in Mr. Clarke's Shakespearean productions.

The Mozart Quintette entertained the students of the University of Notre Dame, Ind., last Tuesday.

Ada Vanden Gilbert as one of the irrepressible Quaker's Twins in *Sweet Innisicarra* is most successful.

Edwin Brewster will close with Mr. Barnes of New York March 15.

Thomas W. Keene played to an immense audience at Oshkosh, Wis., last Friday, in spite of a fierce storm.

Christie MacDonald, now with Francis Wilson, will originate the sobrette role in *The Walking Delegate*, a new comic opera by Charles Emerson Cook and Lucius Homer, to be produced at the Tremont Theatre, Boston, in May.

Beatrice Harford has made a two years' contract with Major J. B. Ford, who will send her to London in April.

The cast of *L'Arlésienne* will include, beside Agnes Booth and Charles Kent, John E. Kellard, Augustus Cook, Horace Lewis, Walter Craven, John McKeever, and Rosa Rand. Orchestra rehearsals were commenced under Anton Seidl's direction last Friday.

Twelve prominent New York lawyers will occupy the jury box in *Courted Into Court* at the Bijou Theatre this (Tuesday) evening.

Joseph O'Mara will be starred next season in a new Irish play.

Alice Verlet of the Paris Opera Comique will sing the music of the *Queen of Night* in *The Magic Flute* at the Metropolitan Opera House March 16.

The Chicago engagement of Brian Boru, beginning March 15, has been shortened from three weeks to two.

The Woman's Property Protective League, a most worthy institution, has issued an invitation for artists to participate in impromptu entertainments at the tea rooms, 124 West Twenty-third Street, where Helen Bussey, the secretary, may be addressed. The rooms will be opened next Thursday.

The principal members of Brooks's Chicago Marine Band are: T. P. Broome, conductor; Sibyl Sammis, soprano; Howard Pew, manager; Mark G. Lewis, treasurer; Thomas D. Mackay, press agent; Frank E. Tracy, representative.

Burt Wheeler is now playing the comedy part in *The Fatal Card*, which has been played for two seasons by Richard C. Bennett, who has retired to originate a part in J. Cohn's new productions.

Alida Ferrault, wife of Harry Ernest, has recovered from a severe attack of pneumonia and bronchitis, and will resume her work March 15.

Arthur Morris Blackaller and Helen Manning were married at Somerset, Pa., Feb. 28. They will remain with *The King's Fools* until the end of the season, when they join the Summer stock company at Oakland, Md.

Manager George W. Middleton's Boston Star Repertoire company opens in September with the following roster: Mortimer Martin, Victor G. Boehnlein, Thomas Gaffy, William Gaffy, Wilson Brothers, James Cole, George Kenning, Lizzie N. Wilson and Marcella Forrest. The company will carry a band and an orchestra.

Al Lohman, manager of *The War of Wealth*, was stricken with paralysis at St. Paul, Minn., last Wednesday.

Marguerite Sylva and Edwin Stevens have been engaged to replace Georgia Powers and W. J. Le Moyne in *La Follie*.

Odette Tyler was taken ill during last Thursday's performance of *Secret Service* at the Garrick, and her understudy, Grace Britton, played the part of Caroline Mitford with much success.

Marshall P. Wilder entertained the inmates of the Elmira Reformatory on Feb. 25.

Reuben Fax went last week to London, Ont., to bury his brother, who died in an hospital in Montreal of blood poisoning.

Tennessee's Pardon scored such a hit at Columbus, O., March 13 that Managers Miller Brothers, of the Grand Opera House, induced Arthur G. Alston to cancel a one-night stand, March 6, and to return for two performances on that day. Thomas G. Moses has been given the contract for the new scenery for Tennessee's Pardon next year.

Sir Henry Irving reappeared on Feb. 27 at the London Lyceum as Richard III., receiving an ovation from the immense audience.

Play in four acts dramatized by Lorimer Stoddard from the novel by Thomas Hardy, copyrighted by Harper and Brothers. Produced March 2.

Edward M. Bell does the best work of his career in the peculiarly unsympathetic part of Angel Clare. It would, in fact, be difficult to find an American actor who could do better. The characters of John Durbeyfield (Jo-

Comedy in three acts by Louis N. Parker. Produced March 8.

Murray Hill.—The Star Gazer.

The Star Gazer, with Joe Ott as the lead character, a role which he originated, is at Murray Hill, where on Monday night the piece and star were greeted by a fair sized and friendly audience. It did not require unusual efforts on the part of Mr. Ott and his supporting company of merry-makers to bring forth the hearty approval of the friendly audience. The piece is not entitled to attention, but the characters are.

Garrick.—Never Again.

Force in three acts from the French of Maurice Dervalloren
and Anthony Mann. Produced March 8.

Star.—The Great Diamond Robbery.

At Other Houses.
ACADEMY OF MUSIC.—In Old Kentucky, with new scenery and other improvements, continuing to be a strong attraction.

CASINO—La Folote, as a result of a consultation held Sunday by interested managers, will be withdrawn at the end of this week. The new musical comedy, *The Star Spangled Dollar*, will be presented, it is stated, at the Casino next week.

East New Yorkers at the Brooklyn Music Hall.

CARHART.—A daughter to Mr. and Mrs. James Carhart, at New York city, on Feb. 26.

BLACKALLER-MANNING.--Arthur Morris Blackaller and Helen Manning, at Somerset, Pa., on Feb. 28.

JACKSON-GARDNER.—P. C. Jackson and Rose Gardner, in Perry, Georgia.

Died.

HESS.—Mrs. Juliet Grover-Hess, at Washington, C., on March 7.

JACCARD—Mrs. Clara Jaccard, at Woodcliff, N. on March 4, of pneumonia.

NE F.—Andrew Z. Neff, at Amsterdam, N. Y., March 4, and 20.

SCHRODE.—Henry J. Schrode, of pneumonia, in F. Wayne, Ind., on March 2, aged 39 years.

SPRAGUE.—Charles Albert Sprague, at Hastings-Hudson, N. Y., on March 1, aged thirty-one years of consumption.

VINAL.—William L. Vinal, at Boston, Mass.,
March 8.

WHEATCROFT.—Nelson Wheatcroft, at New York, on March 3, aged 45 years, of pneumonia.

"A DRAMATIC REVELATION"

MRS. FISKE

AS

TESS of the D'URBERVILLES

Unanimous and Enthusiastic Praise from the Metropolitan Press:

HERALD.

There were touches of positive genius that for the moment carried the audience with her completely and resulted in victorious results. There was dramatic excellence throughout. Few plays have been better cast here of late.

JOURNAL.

What an appeal it was! No more fragrant exquisite interpretation has been seen in New York since Duse left. Mrs. Fiske riveted the attention of the thoughtful; held it through four long acts, and not by a movement, a gesture, a vocal inflection, a facial expression, but the beautiful ethereal picture that she painted. Tess of the D'Urbervilles is a great book. It is an admirable play. Mr. Lorimer Stoddard has dramatized it conclusively and reverently. The interest increases in the ending act. The quaint old English types are richly set forth. The atmosphere is perfect. It is a play to revel in, and be thankful for, coming, as it does, at a time when we are sick unto death of tiresome costume efforts, and blood and thunder. The dramatization of Tess is capitally done. It is a moving play that has keenest pathos, subtlest tragedy, and an telling of comedy in happiest combination. In my opinion, it is quite the best play of the season. It was in the confession scene that Mrs. Fiske rose to sublime heights. That confession was a study that nobody can afford to disregard. It brought tears to the eyes and the willing flood of sympathy to the heart. In London or in Paris, people would have risen to their feet, and have yelled enthusiastic bravo to the welkin. It was great—great by all the unexpressed laws of art, by all the latent rules of the emotions, the passions and the human machine. The character sketches were supremely entertaining. I think that Thomas Hardy would have enjoyed this footlight version of Tess of the D'Urbervilles. I don't see how he could fail to have done so. New York should feel proud that this gorgeous book has first seen its stage life here.

WORLD.

Mrs. Fiske scores a positive triumph. None can question the sympathetic charm, natural skill and powerful dramatic force which she brings to bear. She and her splendidly balanced company, with the aid of a most artistic stage version of the novel, prepared with admirable craftsmanship by Mr. Lorimer Stoddard, held a large audience positively spellbound for a matter of nearly three hours. Mrs. Fiske is a unique personality on the stage. Her methods are as natural as those of Duse. Her fine intelligence and sense of dramatic effect are often startling in their significance. On the boards she is the character her mind has outlined. Her Tess is a triumph of mind over matter. Her anguish as she confesses her past to Angel Clare and her faithful agony as he leaves her were expressed with a vivid force that moved the great majority in front to tears. In its entirety, acting, play and production, Tess of the D'Urbervilles is as satisfying an entertainment from an intellectual and artistic point of view as has graced the metropolitan boards this season.

MORNING ADVERTISER.

Thomas Hardy's well known and powerful novel, "Tess of the D'Urbervilles," was put on the stage at the Fifth Avenue Theatre last night, and achieved a popular and artistic success.

The new piece will surely be a success, for it has plenty of "heart interest." The very melodramatic incident of the killing was executed by Minnie Maddern Fiske with superb power. The confession in act two was most human and affecting; the killing most horrible, most morbid and almost worthy of Bernhard in all its intense miniature effects. The note of naturalism has seldom sounded so clear and passionate as in Mrs. Fiske's work last night. She is a finished artist. The close was admirable, the delicate woman expanding with a great joy as the end came. I shall never forget that picture. I venture to say that half of the women of this city will be weeping for the next few months over Tess at the Fifth Avenue Theatre.

PRESS.

Tess is one of the most interesting productions of the season. It is a strong play. It has a striking mixture of light and shadow. It has an absorbing plot and admirable character drawing. Mrs. Fiske is an intelligent actress, an actress of temperament, passion and genius. Her performance of Tess has a subtlety, breadth and power that can be reached by no other player in this country. This should be one of the most notable works that has been presented on our stage in recent times. It has charming comedy and color and character. A wonderful performance. Minnie Maddern, a genius in a role that allowed full opportunity for her powers. Charles Coghlan, Annie Irish, John Jack, Mrs. Parker, Nellie Lingard, Bijou Fernandez, E. M. Bell, Alice Pierce—clever players and all well suited in parts.

SUN.

Mrs. Fiske is no less a genius than Duse.

MAIL AND EXPRESS.

Tess of the D'Urbervilles is a remarkably good play. As a drama, written for the stage, it is complete, coherent, logical, impressive and truly dramatic, without reference to its inspiration or the source of its material. It develops both villainy and comedy for illustrative emphasis in perfect harmony with the original story, and it preserves the psychological trend and the bucolic atmosphere of the book with fidelity that is really wonderful when the peril of these things in a stage production is considered. Minnie Maddern Fiske achieves a success as Tess which is almost marvelous in the circumstances. Her triumph in this role is as nearly absolute as can well be accomplished in any stage character by any actor. She shapes the individuality of Tess to herself with a verisimilitude which astounds the beholder. Her complete command of her role and her audience betrays a histrionic genius which is so exceptional that comparison with Eleonora Duse was forced on the consciousness of many in the audience. The entire cast is one of the best seen here in a long time, the setting is complete and beautiful, the effects of the twilight on the farm and sunrise over Stonehenge are lovely pictures, and the entire production of the play is of the highest character.

COMMERCIAL ADVERTISER.

Minnie Maddern Fiske must be credited with the greatest histrionic achievement of the season. She has presented to the

night and having of a theatre audience the living, breathing woman for whom Thomas Hardy has invoked the sympathy of the world. It is a wonderful Tess that Minnie Maddern Fiske presents—wonderful because it is the incarnation of one of the subtlest and yet most natural characters that a novelist has drawn in this age. This Tess will make the dramatic version of Tess of the D'Urbervilles a great success, if not a great play, and perhaps it may become only second to the novel in its power of gripping the hearts of all present day humanity. The scenery is picturesque as to exterior, and Stonehenge by moonlight is a remarkable achievement in theatrical art.

EVENING JOURNAL.

To Lorimer Stoddard and to Miss Minnie Maddern, Thomas Hardy owes a big debt of gratitude. For, by those two people, a popular and successful work has been done into drama, put upon a stage, with the result that Tess of the D'Urbervilles is a dramatic revelation. Long before the end of the second act people were held spell-bound, hypnotized by a series of dramatic pictures the art of which has not been equaled for many years in the city of New York. It would seem fulsome of purpose and wild of language, to pull Duse and Bernhard forward for comparison with the little bunch of nerves that played Tess last night. Yet, the work of Miss Maddern in Lorimer Stoddard's delicate dramatization of Thomas Hardy's great book, entitles her to a serious and deliberate consideration that could be accorded to no other American actress living. There were moments when one was forcibly reminded of Eleonora Duse last evening, yet in no sense is the playing of Minnie Maddern any copy or imitation of the great Italian tragedienne. We have been lifted up again into an atmosphere of pure, high art, and we recall those who have done the same thing with as before. Added to this marvelously strong play is one of the best-dressed, most harmonious casts it has been the good fortune for New York to see for many years. Of Miss Maddern's work, it is dangerous to begin to write. She has opened up to us a new field of native art that few of us have suspected, none of us appreciated. But it is here with us, in all the strength and glory of a perfect revelation. How will we take it and use it?

DAILY NEWS.

If ever conservative, conventional New York has harbored doubts about Mrs. Fiske's right to lay claim to greatness as an actress, let it turn them aside, for she has shattered and lost by the first real March blast that sweeps this way. Mrs. Fiske triumphed as completely as her heart could have wished at the Fifth Avenue Theatre last night. It was one of those chaste, verities that fix itself on the mind and refuse to be dislodged, a performance touched by the spark of divine genius, and seen, also, but at rare intervals, on our stage. To analyze Mrs. Fiske's performance would take more space than is available and more than one evening's attendance at the theatre.

EVENING WORLD.

Individually, in the new play, Minnie Maddern Fiske wins immediate victory. With the first word she utters she persuades us of the possibility of a stage Tess. At her last word she leaves us of the same mind. Her characterization is an idealized one to a degree. She has got away from some of the naked nature of Hardy's heroine. Yet here is, one finds upon

considering it in the whole piece, a portrayal as faithful to the after understanding as it is impressive to the passing sense. The first night audience for Tess was one of the most interesting and interested seen in the Fifth Avenue for a long time.

EVENING SUN.

In the records of this season's performances last night's production at the Fifth Avenue must be marked with a large white stone. It is a rare thing for a New York audience to see a great play acted by a great actress, supported by a company which has scarcely a flaw. Tess is going to be a popular as well as a great artistic success. There is an American actress in town who is giving a performance which by its infinite pathos and its tragic intensity enables her to stand comparison with some of the greatest actresses of the world. It is only giving Mrs. Fiske her due to say that there is no English speaking artist who could approach the conception of Tess which she gave. For fifteen minutes at a time this tiny little woman held her audience spell-bound. Mr. Stoddard's work stands well, for into his play he has weaved most skilfully the very bone and heart and sinew of the story.

BROOKLYN EAGLE.

Minnie Maddern Fiske's production of Lorimer Stoddard's dramatization is about the most interesting event of the stage season. . . . This framework Mrs. Fiske filled with a performance so vital, so throbbing with capacity for suffering, so absolutely untheatrical and true in its expression of emotion as to mark her as the most original actress on the stage and as one of the greatest. There can be no question that she has achieved that most difficult requirement of Hardy's subtitle, "A pure woman faithfully portrayed," and that she has presented a human, loving, suffering Tess with singular and tragic vividness. The play held the intense interest of the large audience down to the last scene of the last act. Certainly there are only two or three other actresses alive who could play Tess as Minnie Maddern Fiske plays her, and the mounting and acting are artistic in the highest degree. The whole cast has been rehearsed into the very atmosphere of Hardy's great book.

BOSTON TRANSCRIPT.

[New York Special.] The play proved to be a clear, skilfully constructed, moving and sympathetic dramatization of the novel. In all its scenes, even the performance was well-nigh flawless. The scenery fittingly framed the action and touched the fancy, and the breaking of the dawn over the rocky pile of Stonehenge compared with the best achievements of Sir Henry Irving himself. In the part of Tess the opportunity that Mrs. Fiske has craved and deserved has finally come. Her mental capacity to analyze a character to its core has never been more evident. The execution was worthy of the conception. Her play of feature, in significance, power, and swiftness of conception, is comparable with Eleonora Duse's herself. She has attained a human verity that makes the stock theatrical devices pale and hollow. She acts out of the book of the theatre, but out of the book of life. No English-speaking actress, unless it be Mrs. Campbell, could have played with such mastery of chosen resources, such restraint, such verity, such piercing power. It is with Eleonora Duse and Gabrielle Rejane that Mrs. Fiske must be counted now.

CHARLES E. POWER, Manager, 1432 Broadway, New York.

NEWS OF THE ACTORS' FUND.

The trustees of the Actors' Fund held a meeting last Thursday. First Vice-President Louis Aldrich presiding, when Al Hayman, F. W. Sanger, Edwin Knowles, Augustus Pitou, and Harley Merry were appointed a committee to attend to the investment in registered Government bonds of the \$25,000 received through the recent disposition of the Beaudet property. A special meeting of the full board of trustees has been called for to-day (Tuesday) at 2 o'clock p. m., in compliance with the regulation of the Treasury Department, in case of such a transaction by a corporation.

Daniel Frohman is arranging a most excellent programme for the annual Fund benefit March 28. Similar benefits are to be promoted at San Francisco and Chicago, but these are the only performances undertaken for the worthy cause during the present season. It is earnestly desired that other cities may follow the example of these mentioned.

More cases than ever before are now calling upon the Fund for assistance, the requisitions for the week preceding the last meeting demanding an outlay of over \$1,200.

THE WEDDING DAY.

Richard Barber has been made stage director of Stange and Edward's new opera, The Wedding Day, in which Lillian Russell, Della Fox, and Jefferson De Angelle will appear. Mr. Barber is recognized as the successor, among stage directors, of the late Charles Harris, of London. The rehearsals of the principals in The Wedding Day will be held next Monday. The chorus has been rehearsing for two weeks. The first performance will be given at the Casino on April 5. Forty-two performances will be given in New York, when the company will close for the summer, it being the intention of Miss Russell and Miss Fox to spend the hottest term in Europe. The Fall season will open in Boston. The permanent stage manager is Harry Dodd, who held for two or three years a like position in the Carl Rosa Opera company in England. The cast will include, besides the three stars, William Frawley, Tom Grogan, Leonard Savoy, Winfield Rhea, Alf C. Whelan, Albert McGucken, Richard Glover, Lucille Saunders, Louise Kiel,

Sally Randall, May Cuthbert, Grace Freeman, and Marguerite Leon.

MRS. PACKARD'S NEW VENTURE.

Mrs. Beaumont Packard has decided to open a musical department in connection with her dramatic agency. She will take care of all operatic matters and will coach vaudeville performers. Her sister, Mrs. Lillie Pritchard, of Hot Springs, will conduct the new branch of the business, which will be opened upon Mrs. Packard's return, within a month, from a trip to California, upon which she will start early next week. The purpose of the trip is to establish stock companies in some of the cities of the far West.

BROOKE'S MARINE BAND IN TOWN.

Brooke's Chicago Marine Band played last Saturday evening at the Lenox Lyceum, in aid of The Night Refuge for Homeless Women. A large audience enjoyed the excellent work of the band in a capitally arranged programme of popular music. The soloist, Sibyl Samuels, gave a selection from Les Huguenots, with delightful art, her sweet mezzo-soprano voice evidencing rare culture and her method showing intelligence and care.

GENTRY'S DEATH WARRANT.

The death warrant of James B. Gentry, who was convicted in Philadelphia of killing Margaret Drysdale (Maggie York) was read to him on March 6 by the sheriff in the Philadelphia county prison, where he has been confined since his trial. He was much moved, but had nothing to say. He will be hanged on April 22.

GOSSIP.

Thoroughbred closed at Boston last week. Edward Mackay has joined The Sporting Duchess.

John W. Magle has retired from the management of Margaret Mather and has returned to New York.

Victor Herbert and the Twenty-second Regiment Band gave a concert at Carnegie Music Hall on Sunday evening. Mr. Herbert, E. H. Clarke, and Marie Donavin were the soloists.

Marie Von Hammer will give a recital at Carnegie Lyceum next Monday evening assisted by Marguerite Lemon, Leontine Gaertner, Mrs. Kathryn Bloodgood, and Emile de Gorgosa.

M. J. Murphy, who has been seriously ill with the grip, has resumed his part in The Cherry Pickers.

J. Albert Wallerstedt, baritone, who won praise for his singing with Heartsease company, has been engaged for the new play L'Arlésienne at the Broadway Theatre.

Harry Lillford's presence of mind prevented what might have been a serious catastrophe during the performance of Charley's Aunt in Albany last Wednesday night. During the third act a gas light came in contact with the backing of a scene. The canvas was beginning to smoulder when Mr. Lillford, who was on the stage, slipped quietly off and stamped out the fire. No one else had noticed it. One of the members of the company said that when he saw Mr. Lillford leave the stage he thought that he was crazy, from having played Charley's Aunt two thousand times.

Madame Jansvuchek, who was taken ill at Washington last Saturday, was unable to come to this city with The Great Diamond Robbery company on Sunday.

Albert Bruning has made so much of a success as Cloten in Margaret Mather's production of Cymbeline that a well-known dramatist has offered to write him a play and furnish the capital for a starring tour.

The Peck's Bad Boy company was stalled at Bloomington, Ill., last Saturday by washouts, and the Uncle Josh Spruceby company, booked for New Albany, Saturday, was unable to get across the White River.

Kathryn Kidder, of the Madame Sans Gêne company, fainted between the acts, in her dressing-room, at the Newark Theatre, on March 3. The tour of the company this season has been unusually long, and Miss Kidder's exacting role finally resulted in this collapse. She pluckily finished the performance and was then taken to the house of a relative in Orange. After one day's rest Miss Kidder reappeared and finished the engagement without further mishap.

Howard T. Taylor, THE MIRROR correspondent at Adrian, Mich., and William Lohmeyer, our efficient representative at Charleston, W.

Va., were welcome callers at the MIRROR office last week.

Mr. and Mrs. Jacob Litt have gone West as far as Milwaukee, and will not return till April.

Miss Ione Chamberlin returned from Europe on March 1, after a four months' visit abroad. She left for Washington the same day.

The flat of Mrs. H. C. Spinosa, sister of Ralph Demore, in Morvingside Avenue, was broken into by thieves one day last week. The intruders ransacked the place and carried away many articles of value.

Douglas Lloyd will rejoin Trilby on March 15 to play Gecko. This is his fourth engagement in this role.

Olga Netheravole's New York engagement will begin March 22 at the Garden Theatre.

Mrs. Henry E. Abbey has resigned from the cast of The Prodigal Father in London.

Mr. Young, representing the stockholders of the Madison Square Garden, after the meeting last week, at which it was decided to offer the building for sale, said that the Garden Theatre since the withdrawal of Mr. Palmer has been run by the company itself, and has been barely self-supporting.

Emily M. Burbank, assisted by Florence Mosher, pianist, will give four music lectures, with pianoforte recitals, at the Waldorf on Wednesday mornings during Lent. The first lecture, to be given to-morrow, will be "National Characteristics as Expressed in Music." Miss Burbank is a very interesting talker, and Miss Mosher is an accomplished musician. The recitals, therefore, are sure to be interesting.

Julia Marlowe and Robert Taber contemplate a London visit next summer, presenting Shakespearean works, and it is probable that they will arrange to play For Bonnie Prince Charlie at Edinburgh.

Elith R. Spencer has issued a neat pamphlet containing a few of the many highly favorable press notices of himself and his leading lady, Isabel Pengra, in their present tour.

The company organized by De Lema and Nahn to play in the West Indies left last Wednesday on the Sylvia. The intention is to play four weeks in Kingston in a repertoire of American plays.

The entire Secret Service company will be sent to London in May.

VAUDEVILLE STAGE

A GIFTED COMEDienne.



LILLIAN BURKHART.

This is a picture of Lillian Burkhart, who is now one of the leading lights of the vaudeville stage. She and her husband, Charles Dickson, were the first of the legitimate stars to enter vaudeville, and their example has been followed by many players of great prominence.

Owing to Mr. Dickson's success in *The Girl from Paris*, Miss Burkhart's plans for the season were disarranged. She secured a new play, however, engaged Forest Flood to support her, and has succeeded admirably in furnishing a pleasing half-hour's entertainment for those who admire what is dainty and refined.

In *Dropping a Hint*, in which she is now appearing, Miss Burkhart is seen at her best. She plays the part of a young girl who has a bashful lover, and the plot revolves around her attempts to make him propose without making herself seem bold or forward. This requires an amount of talent and tact which few actresses possess. Miss Burkhart does it all so naturally and charmingly, however, that it does not seem like acting, and one can almost imagine that he is peeping in at a little love episode in real life through an open door.

During the little comedy, Miss Burkhart recites some very well-chosen selections. They are mostly short, snappy up-to-date verses, which she delivers with an archness and a roguish twinkle of the eye which is irresistible. Mr. Flood lends valuable assistance in the sketch, which, taken altogether, is one of the best of the high class "turns" in vaudeville.

The gown worn by Miss Burkhart in this play is worthy of special mention. It is, perhaps, the most beautiful and artistic creation ever worn on the vaudeville stage.

The skirt is of heavy white Duchess satin, and the bodice, cut square, is of white satin, covered with chiffon, heavily embroidered in silver and gold pearls. The tight sleeves are of chiffon and silver, coming to a point over the hand. The girdle is of Nile green mirror velvet, and adds the finishing touch to a costume which invariably attracts the attention and arouses the admiration of the feminine portion of the audience at every performance.

THEATRES AND MUSIC HALLS.

Keith's Union Square.

Johnstone Bennett and S. Miller Kent continue to appear in *A Quiet Evening at Home*. The other features are *The American Biograph*, M. Aras and Mlle. Alice, European gymnasts, who make their American debut; Jennie Coulson, entertainer; Francesca Redding and Hugh Stanton, in a new sketch called *A Wife by Adversity*; Macart's dogs and monkey; The Vernette Trio, musical comedians; The Seven Red Birds, in their specialties; Merritt and Gallagher, eccentric comedians; Brown and Watson, jumpers and acrobats; the Three Rackett Brothers, musical comedians; Little Anna Laughlin, child monologuist; Ray Burton, slack wire sharpshooter; Ned C. Wayburn, whistler and mimic; and Marie De Gamor, coubrette.

Hammerstein's Olympia.

As Mrs. Radley-Barton's Bill has been postponed till next week, vaudeville continues to hold the fort here. The list of performers includes Auguste Van Blens, the "cello soloist"; O'Brien and Havel, acrobatic sketch; Herr Grals and his baboon and donkey; the Farrelle, colored performers; Leona Lewis, "the Little Gem," in up-to-date songs; Ida Howell, serio-comic; the Everett Trio, acrobats; Filson and Errol, sketch team; Quigley Brothers, eccentric comedians; Luro Fox, comic conjurer; Madame Boone, the female Sandow; and the Four Lancers, musical act. The last week of the roof-garden is announced, and the same excellent bill is presented, including the Sie Hansen Ben Ali troupe, Chuck Connors and W. H. Barber, the bicyclist.

Tony Pastor's.

This week's bill is unusually good, and besides Tony Pastor himself it includes Florence Blinley, the comedy star; the Four Angela Sisters, singers and whistlers; James F. Hoey, story-teller; Luckie Thurlow, serio-comic; Follis and Cain, grotesque comedians; Smith and Campbell, quick talkers; Kerns and Cole, German sketch; Lawrence and Harrington, Bowsy apellers; Hazel Burt and her pickaninnies; Rice Brothers, comedy acrobats; The Three Renos, acrobatic grotesques; Jane Daly, Irish vocalist; Etta Victoria, evolutions on the Spanish rings; and Charles Osten's Phantographoscope.

Proctor's.

A big cake walk by thirty couples, including the prize winners at the walk held last week in Madison Square Garden, is the feature. Hodges and Launchers put the participants through their paces, and do their specialty. The Lumiere Cinematographe opens here for the first time. The other features are George Thatcher and Ed Marble, minstrel comedians; Zeltner and Christie's Pantomime company in *The Merry-makers*; Joe Flynn, parody singer; the Marvellous Seymours, acrobatic experts; Woodward's

seals and sea-hons; Follie Holmes, "The Irish Duchess; the Cornelia Family, acrobats; Pongo, the man-monkey, and Alfred Luten, musical act.

Koster and Bial's.

Fannie Leslie, the well-known English comedienne, makes her American reappearance this week. The other performers are the Rogers Brothers, German comedians; the Diamond Comedy Four, sketch; Nellie Seymour, comedienne; Marie Halton, comedienne; Williams and Walker, the "two real coons," who are in their last week; Warzello and Milley, eccentric gymnasts; Alexander Tacianu, male soprano; and the Marco Twins, grotesques.

Pleasure Palace.

Marie Dressler continues her successful engagement, singing new songs. Lumiere's Cinematographe is also a good hold over attraction. Ezra Kendall makes his first appearance here in his amusing monologue. Hope Booth poses in a strong light, and Cora Routt sings her up-to-date songs. The American Lilliputians present a new act called *The Bradley Smart Uns' Ball*. The rest of the bill is up to the usual high average maintained here.

Weber and Fields's Broadway Music Hall.

Low Dochstader heads the olio, which includes Philip Tomes and Laura Athey, comic opera artists, who make their debut in vaudeville; and Slade Murray, a comedian from abroad, who makes his American debut.

Under *The Red Globe* with its fine cast and pretty girls remains the principal feature of the bill.

LAST WEEK'S HILLS.

WEBER AND FIELDS'S BROADWAY MUSIC HALL: The Russell Brothers made their accustomed hit in their familiar sketch. McAvoy and May worked very hard, and won many laughs with their eccentric work. Lizzie R. Raymond sang some new songs with her accustomed vim, and won many encores. Drummond Staley and Belle Birbeck did their original musical blacksmith specialty, with much success. Mazur and Mazette were seen as the tramp and the brakeman.

Under the Red Globe continued its prosperous career. It has been brightened up considerably, and everything now moves like clockwork. Charles J. Ross, Sam Bernard, Mabel Fenton, John T. Kelly, Sylvia Thorne, John Donahoe, and the others have rounded out their parts, and much merriment is the result. The piece will undoubtedly run the season out.

HAMMERSTEIN'S OLYMPIA.—Signor Natali, the blind Italian pianist, made his first appearance here and made an instantaneous hit. He played in a manner which compelled the attention of people in all parts of the house. He plays selections which were easy for those not well up in music to understand. His rendition of "The Last Rose of Summer" was exquisite. Auguste Van Blens continued to win applause with his well-executed solos on the cello. O'Brien and Havel made an emphatic hit with their acrobatic comedy sketch. James F. Hoey used his high and low voices and rattled on in his breezy way. He made a hit, although he offered nothing new. The Farrelle, two colored performers sang some songs and did a very amusing olio walk. Fells and Cain's acrobatic comedy and singing act went well and received generous applause. The Stewart Sisters made a hit with their lively songs and dances. Herr Grals and his baboon and donkey closed the performance. The donkey has learned some new tricks.

Kitty Mitchell and Cora Routt, who were on the bill, did not appear.

The roof show was as good as ever, and attracted large crowds.

KOSTER AND BIAL'S.—Zelma Rawlston made her debut here and made a solid hit with her songs. She sang a new English song called "She Was One of the Early Birds," and I Was One of the Worms," and a patriotic song which she sang in a soldier suit. It made a big hit. Miss Rawlston is the best male impersonator now before the public.

Marie Halton put on a new sketch on Monday night which made a swift, sudden and sure failure. It is unnecessary to describe it in detail, as it will probably not be seen again. Miss Halton had the assistance of several performers who were supposed to entertain the audience while she changed her costumes. The end of the sketch was lost, owing to the applause which was kept up in a derisive way by the audience, who were weary of it. Miss Halton sang an Irish song, made up as a washerwoman. Her make-up was excellent. Her other songs were as well sung as usual.

Williams and Walker and their cake-walking assistants captured the house as they always do. They have made a hit which has placed them in the front rank of the top liners. Wood and Shepard played their instruments cleverly and introduced a lot of funny business. The other performers, who have been mentioned frequently, were Warzello and Milley, Alexander Tacianu, Mlle. Olive, the French Troupe of Sisters, the Marco Twins and the three Krasuckis.

PLEASURE PALACE.—The Cherry Sisters drew many curious seekers who had lots of fun with the four merry maidens from the West. No amount of noise or yelling can snuff out the sparks of ambition which have kindled in the spaces under their hair, and they gave their whole freak show at every performance. John Kernell read his funny epigrams out of a big book, and Marie Dressler introduced the "Coke-a-Do" song from *The Lady Slavey* with great success. She wore a wonderful new dress last week, which is evidently the creation of an expert just from Paris. Hodges and Launchers showed how a cake walk should really be done, and did some stunts dancing which took the fancy of the house completely.

Pat Reilly rattled off some amusing remarks and drew some cartoons with great quickness and dexterity. Smith and Cook gave a good exhibition as the two acrobatic tramps. Fells and Semon won many laughs with their funny musical specialty. Carrie Scott sang some up-to-date songs in a sweet voice. Lumiere's Cinematographe continued to interest and amuse. Several new views, including one of "Dead Man's Curve," were shown. The man who explains the pictures deserves mention. His remarks are brief and to the point, and he delivers them in a clear distinct voice.

KEITH'S UNION SQUARE.—Johnstone Bennett and S. Miller Kent made their first appearance at this house in *A Quiet Evening at Home*. Manager Fynes provided by far the prettiest setting ever seen at this house, where so much attention is paid to things of this kind. It represented a richly furnished drawing-room, and the appointments, decorations, and furniture were superb. The lighting was especially good, and

the production reflects the greatest credit on Mr. Fynes and his assistants. Miss Bennett and Mr. Kent scored their usual big success, and the large audiences testified their approval of their work in a very emphatic way.

Several new views were shown on the Biograph. One very amusing one shows the pranks of two boys who place a brick in a high hat and then poke fun at the man who kicks it and hurts his toe. Another represented the gay goings on of an old man who is caught by his wife in the act of kissing his typewriter. These pictures are full of life and spirit, and amused the audiences greatly. A. O. Duncan, who is always up to date, rang in some new remarks with the aid of his figures and made a hit as usual. Macart's dogs and monkeys are indeed a wonderful collection of beasts, and their antics kept the children (and some of the grown folks, too,) in a state of hilarity. Startling and amusing acrobatic acts were performed by The Eddy Trio. The O'Brien Brothers, Nelson Demonio, and Gilmacetti, and Mlle. Anclon. Swift and Chase were applauded for their music as well as their humor. Evans and Vidor made a big hit with their cross questions and crooked answers. Flot gave his series of imitations with much success. Omeene, the Oriental beauty, introduced her feats of magic. Stanley and Jackson were pleasing in a comedy sketch. Walter Hyde did some good trick violin playing. Florence Morini sang some high-class ballads well, and Hal James danced very nimbly.

TONY PASTOR'S.—Gus Williams and his funny monologue were well received by large audiences. Mr. Williams's piano solo, with the false notes thrown in once in a while, is still the best feature of his act. Fields and Lewis were right at home with Pastor's patrons and they had to talk back at each other till their throats were sore, so pronounced were the demands for encores. The four Lancers contributed their pleasing specialty of music and song, which met with great favor. Dolan and Lentherr presented their amusing travesties with great success. They are leaders in their line. The World's Trio sang negro songs with appropriate walk-around. Dick and Alice McAvoy introduced their Hogan's Alley sketch, in which the dancing is ever so much better than the dialogue. James Richmond Glenroy made a big hit with his gags about epitaphs, some of which are very funny. Terry and Elmer were successful with their dancing sketch. It would be just as well if they did not do any talking and they speak far more eloquently with their feet than with their mouths. Mr. Terry's eccentric steps are worth going many miles to see.

Little Edna Aug is a fetching little lady who knows how to sing "cute" songs and her success was pronounced. Welby, Pearl Keys and Nellie and the Nondescript Trio did some good dancing. Mlle. Bertina appeared in artistic poses and Nelsons did some clever shadow-graphic work.

Tony Pastor appeared as usual and sang his songs with his accustomed vim.

PROCTOR'S.—Frederick Paulding and his companions, Edward Lawall and Joseph Reeves, repeated the success they made at the Pleasure Palace recently, in the pretty little sketch, *Partners in Misery*. Mr. Paulding's recitation, "Tiger Lily's Race," from Philip Herne, made a decided hit, as did Mr. Reeves's splendid callo imitation. The sketch has been brightened up considerably since it was last seen here, and the new songs and business introduced have made it a better entertainment than ever.

PRESS ELDIDGE, who is a prime favorite with Proctor's patrons, was obliged to respond to numerous and hearty encores. His songs and sayings are new and bright. Master Witter J. Peabody, who has recovered from his illness, sang some songs which made a very pleasing impression. Morreale's operatic quartette, made up of Payne Clark, Warwick Gonor, Katherine Hland, and Jennie Flower, rendered an elaborate programme. During the first part of the week they sang selections from *Il Trovatore* and *Rigoletto*, and on Thursday they did the one-act opera *I Pagliacci*. This was a trifle too classical for the audience, who seemed to be in a maze while the singers were warbling and declaiming. The patrons of continuous vaudeville are not quite ready yet for grand opera.

Sydney Grant and Miss Norton appeared in their pleasing sketch. Miss Norton has a new monologue full of catchy lines, and she delivers it very charmingly. Mr. Grant's imitations were well received. Miller Brothers presented their famous dioramas, which proved to be one of the best features of the bill. Every one of the views was applauded, especially those in which motion was introduced. Burke Brothers and "Wise Mike," their intelligent donkey, scored a big laughing success. At times the house broke out into a unanimous shout as the cunning little beast and his human assistants became involved in some complication. Josie Harvey proved her versatility by playing some solos on the trombone and by dancing a Spanish dance, both specialties being exceedingly well done. The Five Belle (direction of Sam H. Speck) made a hit in an act which called for a good deal of singing and dancing. Doherty's poodles, Russell and Pearl Sam Burt, Kronemann Brothers, and Dorothy Neville were also in the bill, doing satisfactory work.

THE CHERRIES AND MISS DRESSLER.

The Cherry Sisters were a constant source of worry to the stage manager of the Pleasure Palace last week. They are very particular about having things just fixed to suit them on the stage. They have a strong weakness for using the best set of scenery in every house they play. Last week a beautiful new conservatory scene was put on at the Palace, having been made especially for Marie Dressler's act. When the fruit syndicate saw this they grew madly jealous, and remonstrated with the stage manager, demanding that the scene be set for them the rest of the week, reminding him that Miss Dressler was only one, and that they were a whole "troop." He had to think quickly, as they threatened to strike if their wishes were not complied with. He told them that the scene was Miss Dressler's own property, and that nobody else could use it. They had to be satisfied with this explanation; but they found fault with so many other things that every one connected with the theatre, from Manager Price down to the bag-tapper in the cafe, wore a worried look, which did not leave them until the Cherrys' baggage was safely landed on the sidewalk.

ACTORS FOR GAYEST MANHATTAN.

Elaborate preparations are being made for the production of Gayest Manhattan at Koster and Bial's on Monday evening next. A remarkable cast has been engaged, including Henry E. Dinzy, Marie Dressler, Merri Osborne, R. E. Graham, Fred Hallen, Molly Fuller, Mamie Gilroy, James T. Powers, and Robert Roberts. A chorus of pretty girls who have been selected by Mr. McConnell will be a special feature. The title of the piece is by McConnell, the book is by W. E. Chard Golden, and the music is by Ludwig Englander.

A TALENTED SONG WRITER.



MRS. A. L. McMILLAN.

This is a picture of Mrs. A. L. McMillan, of Lyons, Kans., who has lately come prominently before the public as a song writer.

Mrs. McMillan's compositions cover a wide range of subjects, but she has been particularly successful with songs which have a touch of pathos. One of her best efforts in this line is called "Papa, I'll be True to You." It tells the story of a little boy who kneels at his father's grave, and tells him that in spite of the coming of a new father to his home he will be true to his real papa. The music is appropriate and tuneful, and the song will surely please those whose thoughts turn to the more serious side of life.

"A Sweetheart of My Own" is perhaps the best of Mrs. McMillan's compositions. It concerns the thoughts and feelings of a young girl who had envied her older sister the possession of a sweetheart, but who rejoices that she now has a sweetheart herself. This song has been sung by Kitty Holston with great success.

Two other songs by Mrs. McMillan are "Memories of Childhood" and "If It Were Not for Mollie and the Babies." Both are tuneful and catchy.

Judging from Mrs. McMillan's work in these compositions there is a bright future for her in the field of song writing. She is versatile and clever, and will no doubt with ripened experience turn out even better work than she has done heretofore, and Lyons, Kans., will have cause to feel proud that she claims that place as her residence.

Mrs. McMillan's work is not confined to song-writing. She is a poetess of note, and some of her dainty verses have appeared in the leading papers of Kansas.

THE VAUDEVILLE BENEFIT FOR THE FUND.

Letters continue to come in regarding the benefit suggested by *The Mirror* to be given by the vaudeville performers for the benefit of the Fund. The following were received last week:

New York, Feb. 27, 1897.

To the Editor of *The Dramatic Mirror*:

Sir.—Regarding the contemplated big vaudeville benefit for the Actors' Fund, we beg to say that we will be only too glad to extend our services from our act to handling program, selling programmes, song books, or any old thing. Or we might put on a big comedy musical act, with the best of the other musical comedians now before the public. It is certainly the one great charity that every vaudeville artist in the profession ought to work for heart and soul.

Yours very truly, WOOD AND SHEPARD.

CLEVELAND, O., Feb. 28, 1897.

To the Editor of *The Dramatic Mirror*:

Sir.—In regard to *The Mirror's* proposed Actors' Fund benefit would any: The provincial theatre managers are either admirers or members of the Fund, and at least one-half would be only too glad to lend a helping hand if they were sure their white would not go astray; therefore, why not get up a special interchangeable ticket, duly numbered, to mail out to all responsible local and travelling managers, a record being kept and acknowledgment made in *The Mirror* of those who respond. In this way I am quite sure considerable money would be donated by the very ones who ought to be interested but whose absence from the city prevents them from otherwise taking an active interest. That again if every local and travelling manager were given two tickets, to be sold for the benefit of the Fund, they to recognize the tickets presented at any performance in any theatre in America, in this way also much money would be realized.

Respectfully yours, H. M. SCOTT.

Star Theatre.

New York, Feb. 28, 1897.

To the Editor of *The Dramatic Mirror*:

Sir.—We should be most pleased to offer our services at any time for the benefit of the Actors' Fund.

Sincerely, A. BOWEN.

For Signor and Madame Bonelli.

New York, Feb. 28, 1897.

To the Editor of *The Dramatic Mirror*:

Sir.—I am glad that the question has come up in regard to the variety performers giving a monster benefit for the Actors' Fund. The fund seems to me to be a personally charitable done by the Actors' Fund to steady vaudeville performers without question. This is a chance for the members of the vaudeville profession to show themselves to be direct friends of the worthy cause, so that no one can say that vaudeville actors have never done anything for this noble charity. The vaudeville people are always helping some one else, now let them turn out in full force and give a benefit to the Actors' Fund that will go to help themselves. I have seen those who were well off one season buried by the Fund the next. My plan would be for every variety theatre in the country to give a continuous performance so that every performer could go on at some time during the day. The day's receipts could be turned over to the Fund, and the amount ought to be very large.

Yours truly, MICK O'BRIEN.

New York, Feb. 28, 1897.

To the Editor of *The Dramatic Mirror*:

Sir.—My sister, Fanny Lloyd, and I cheerfully volunteer our services for the Actors' Fund benefit.

Very respectfully, CHARLES LLOYD.

New York, March 1, 1897.

To the Editor of *The Dramatic Mirror*:

Sir.—If the Actors' Fund benefit committee will accept the services of two "dancers from the legitimate," as it were, we should be more than pleased to offer ours for so worthy a cause.

Respectfully, MR. AND MRS. WILLIAM BOWEN.

Boston, Mass., Feb. 28.

To the Editor of *The Dramatic Mirror*:

Sir.—I forgot to state in my letter last week to *The Mirror* that when the benefit for the Actors' Fund occurs I am at the service of the committee in any capacity, being only too willing to do my best.

Respectfully yours, JAMES E. ADAMS.

J. S. Rose Gus Hill's able lieutenant, called at the *Mirror* office last week and made a very

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

THE BEST LEGITIMATE ACT IN VAUDEVILLE!

LILLIAN BURKHART

Assisted by FOREST FLOOD

Presenting dainty and refined comediettas in a thoroughly artistic manner. The most pronounced hit on the vaudeville stage. For proof, inquire of managers with whom Miss Burkhardt has played.

TIME BOOKED SOLID UP TO JUNE 1, 1897.

generous offer in regard to the benefit. He volunteered to secure a first-class bill of the very best talent in the vaudeville profession, and take full charge of the entire affair. It only remains for the big managers to get together and lend the authority of their names and the services of their stars to the enterprise and it cannot help being a great success.

Manager Harry Sanderson, of Tony Pastor's, when even in reference to the matter, said he approved of the idea, and had no doubt Mr. Pastor was heartily in favor of it, and that they would both do everything possible to help toward its success.

MARIE DE GAMOR.

Marie De Gamor, whose picture accompanies this article, is in this week's bill at Keith's Union Square Theatre. She is but seventeen years of age, and is considered one of the cleverest song and transformation dance artists now before the public. Her first appearance was made at the age of four years, since which time she has made a special study of dancing. She has the advantages of youth, grace and beauty, and has a promising career before her. It is probable that she will be seen with one of the most prominent comedy organizations on the road next season.



HURTIG AND SEAMON'S CARNIVAL.

Hurtig and Seamon's big vaudeville carnival took place on Sunday evening last at the Grand Central Palace. It was a success in every way. Those who appeared were George Fuller Golden, Williams and Walker, Jose DeWitt, Minnie Schult, the Farrells, Baby Lily, McAvoy and May, Daisy A. Ward, Emma Carus, Howell Golden, Conroy and McDonald, Alex Heindl, Dore Brothers, Hill and Van Barr, and many others. Dan McAvoy and Dave Lewis managed the stage. The music was furnished by Robert Becker's London Theatre orchestra. The profession was well represented in the audience, and at the ball, which followed the performance.

B. F. KEITH'S TRIP.

B. F. Keith is continuing his tour of Europe in a leisurely way. He spent several weeks in Nice, where he saw the famous "Battle of Flowers" which takes place there every year. Mr. Keith entertained Emeline Chant and Mildred Chant on the English mail coach, which was in the grand parade. Mr. Keith called on William E. Gladstone, who is resting at Cannes, near Nice, but was unable to see him as he is in very feeble health. He wrote Mr. Keith a very courteous letter, however, and congratulated him upon the success of his enterprises in America.

MISS BENNETT STICKS TO VAUDEVILLE.

Johnstone Bennett, who is at Keith's Union Square, has received an offer from Rich and Harris to create the part in a new farce comedy originally written for May Irwin. It is stated that the salary offered was in the neighborhood of \$400. Miss Bennett is so well satisfied with her success in vaudeville, however, that she has declined the offer, and will continue to present "A Quiet Evening at Home" with S. Miller Kent.

STARS FOR THE KEITH CIRCUIT.

The two principal features of Albert Chevalier's company have been secured for the Keith circuit. They are the Abbott Sisters and Harry Atkinson, the mimic. Williams and Walker and their cake walkers go direct to the Keith circuit from Koster and Bial's. They will make their farewell American appearance at the Union Square on April 10, and will sail for Europe the following week.

FANNIE LESLIE HERE.

Fannie Leslie, the London music hall favorite, who is the star of Koster and Bial's bill this week, has been here before, but only for one week, as she was on her way to Australia and could not stay longer. She made a hit in that short time, however, and Manager Bial opened negotiations for a re-engagement. "A Living Picture Without the Gilded Frame" was her best song on her last visit, and she may revive it while she is here this time.

THE ABBOTT SISTERS RETURN.

The Twin Sisters Abbott, who have been on tour with Chevalier since the beginning of the season, returned to New York a few days ago. They began a four weeks' tour of the Keith circuit yesterday in Philadelphia, and at its conclusion will sail for London to fill engagements at garden parties and private entertainments of the British nobility and gentry.

PROCTOR'S PROFITS.

The week of Feb. 22 was a red-letter one for the theatres managed by F. F. Proctor. His two houses in New York and the one in Albany yielded him a net profit of \$9,782.75. The Pleasure Palace did a record breaking business with Sam Devere's company. Marie Dressler, Lottie Mortimer and the Silly Dinner burlesque.

VAUDEVILLE JOTTINGS.

Mabel Craig closed with Davis and Knapp's On the Mississippi company last Saturday night and has gone

into vaudeville. She opened last night at the Howard Athenaeum, Boston.

Harry Rogers, the original coter singer, is now in full possession of his peculiar field, as Chevalier has gone back to England. He will probably produce his new play, in which he appears as a costermonger, next season.

Edward Owings Towne, of Chicago, writes to explain that his one-act play, "A Game of Wits," successfully produced at the Chicago Opera House and which has been booked in many other vaudeville houses, is not a condensed version of "Other People's Money." He says "A Game of Wits" is a short version of "In Old Madrid," an entirely different play from "Other People's Money."

Paul Andrews, who had been laid up for some time owing to an injury caused by a fall from his bicycle, has recovered and appeared last week in Montreal.

Patricia has formed a vaudeville partnership with Alf Hamilton. They will produce a comedietta called "A New Year's Dress" at Keith's Union Square shortly.

Louis Lesser got together a splendid bill for the benefit tendered to the employees of the Central Opera House in this city on Tuesday evening last. The bill included Lydia Tins, Bennett and Kent, O'Rourke and Dore, Williams and Walker, Phyllis Rankin, the Brothers Krenemann, the Allison Sisters and the Bark Ben Achmet troupe.

Sockichi Kudzuoka, a Japanese haritone, has been engaged for the Sunday concert at the Pleasure Palace. A well-known dancer had a fistic argument with a leader recently in St. Louis. The performer claimed that the musician had left out several important bars during his dance.

Williams and Walker are busy this week. They are appearing at Koster and Bial's and at Hyde and Behman's in Brooklyn. They sail for London shortly.

Adèle Purvis-Ourl played a return engagement last week at the Schiller in Chicago. She has received two splendid offers from London, from managers who read of her new act in The Mirror.

F. F. Proctor ought to be elected president of the Great American Southerly Trust. Marie Dressler, Corn Routh, Hope Booth, and Imogene Comer are in this week's bill at the Pleasure Palace.

J. Maurice and P. E. Hone have joined hands, and will soon be seen on the Harry Davis circuit in a new comedy sketch.

A female sign painter, who was working on a scaffold in front of Hammerstein's Olympia one day last week, attracted a large crowd, who watched her as she painted out "The Silly Dinner" and replaced it with "Mrs. Radley Barton's Bill."

A man named Francis Harris created a disturbance in Weber and Fields' Broadway Music Hall on Wednesday evening last. He kept up the row on the sidewalk and had to be arrested.

Marie Dressler is producing a burlesque on the Cherry Sisters' act this week at the Pleasure Palace. She imitates the flower girl specialty, even to the bare face.

Lillian Nordica, the prima donna, was an interested spectator at the Pleasure Palace on Thursday evening last. She was particularly taken with the act of the Cherry Sisters.

Sam Ryan will be in the cast of Mrs. Radley Barton's Bill at Olympia next week.

The Sisters Hawthorne will be at Koster and Bial's on March 31.

Lola Fuller has gone on a tour through Mexico, under the management of Ed Stevens. A company of American and European specialty performers have accompanied her.

Some of the seats gave away at a circus in Brownsville, Texas, on Washington's Birthday. Three hundred people were thrown to the ground, and many people were severely injured.

Will S. Rising managed a brilliant vaudeville show for the Mercantile Club of Philadelphia, recently. The artists included Constantine and Ida, Carr and Jordan, Dorothy Drew, Lena Lewis, Gilbert Girard, Kittle Mitchell, W. B. Le Bon, Alton and La Rue, the Three Rhythms, Little Collins, A. O. Duncan, Mr. Rising concluded the entertainment with his change costume act, appearing as a soldier, a cavalier, a tramp and a monk. The entertainment was voted one of the best ever given at the club.

Watson and Dupre are at the Court Street Theatre this week.

Lena Bonnet, who has been a chariot driver with Barnum's Circus, has been in training, and will soon blossom forth as a female Sandow.

James R. Adams made a hit in his still specialty last week at the New Grand, Boston. His new sketch, "After the Election," in which he is assisted by Becky Taylor, is ready for production, and he is now booking time for it.

The Mahi Sisters have closed with Hogan's Alley and will play vaudeville dates for the rest of the season.

George C. Jenks, dramatic editor of the Commercial Advertiser, is writing a sketch for J. H. Rowe, who will produce it in the vaudeville houses. It is to be called "The Fireman," and is a condensed version of Frank Chaffin's old play, originally produced in 1848 at Mitchell's Theatre.

"I'll Make Dat Black Gal Mine," Charles B. Ward'scoon song, was sung at the big cake walk in Madison Square Garden last week by a chorus of one hundred voices.

O'Keefe's Tokie vaudevilles will make a six weeks' tour of Michigan and Indiana. They were at Allen's Theatre, Marion, Ind., last week.

Freddie Huke was one of the features at the Criterion Theatre, Brooklyn, last week. She will take a trip over the Hopkins Circuit and then return to Tony Pastor's Theatre.

The Quigley Brothers played a return engagement at Keith's Boston house last week. They are making a hit with their act.

"The Promenade March" has been received. It was written, copyrighted and published by Ivan Kerkhof, who resides at Paola, Kansas.

A photograph of Hope Booth, which was in a frame in front of the Pleasure Palace last week, was removed at the request of Chief of Police Conlin. The picture had been displayed in Boston, Chicago, St. Louis, and Baltimore without attracting the attention of the authorities.

The American Lilliputians are doing a travesty this week at the Pleasure Palace called "The Badly Smart Uns Ball." Lucy Morris, a lady of color, who weighs 613 pounds, plays the part of Queen Lil.

Madge Ellis has been congratulated by the press throughout Great Britain for the recent victory in her suit for damages against some London women who had declared that her stage costume was indecent.

Newell and Niblo have been joined by Alice Smythe, and they are now known as the Niblo Trio. They opened at Hopkins's, St. Louis, on Feb. 28, in a new refined musical comedy, in which they use two concert grand pianos.

Henry Frey, of Frey and Fields, has been suffering from the grip for several weeks past. He hopes to resume work on March 15 at the Howard Athenaeum, Boston.

Yvette Violette has made a hit out West. She has booked return engagements in every city in which she has appeared. She will fill her third engagement in Chicago next week. After engagements in Milwaukee, Pittsburgh and Boston, she will sail for Europe to fill her

A PRONOUNCED HIT!

At PROCTOR'S 23d STREET, N. Y. C.

The Success of the Pleasure Palace duplicated at Proctor's.

FREDERICK PAULDING

In the Merry Musical Farce

Partners in Misery

VERDICT OF THE NEW YORK PRESS:

A clever musical skit.—N. Y. World.

Made a capital impression.—N. Y. Herald.

Full of fun and good music.—N. Y. Telegram.

Caught the fancy of the audience.—N. Y. Mail and Express.

Full of sprightly acting and good singing.—N. Y. News.

"Partners in Misery" is a success.—N. Y. Evening World.

Mr. Paulding acted with rare grace and skill.—N. Y. Journal.

The piece was both comical and pathetic, and was well played.—N. Y. Press.

In active preparation to alternate with the above, a powerful one-act play of pathetic interest, entitled

"A MODERN MARTYR."

Representative, Mr. FRANK BIAL.

114 W. 34th ST., N. Y. C.

MR. AND MRS.

William Robyns

IN THE COUNSEL FOR THE DEFENCE.

Address care this office.

LEW DOCKSTADER

Permanent address, 10 W. 27th St., care Spaulding & Gray.

A HIT IT

ADA DEAVES AS PRINCESS CAVIAR

In ZENDA'S KING.

At Clifford's Gaiety Theatre, CHICAGO, ILL.

EMILIE EDWARDS

The Irish Beauty and Peer of Entertainers

"Emilie Edwards is an artist; one of the best haritone voices I ever heard; makes a fine appearance."—J. D. Hopkins.

"Emilie Edwards is a handsome young woman, with a rich contralto voice."—Chicago Herald.

"Emilie Edwards has a cool soprano voice."—Alton Daily.

"Emilie Edwards is called a singer; I call her an elocutionist."—Jesse Wood, N. Y. World.

Emilie Edwards has no competitors, therefore no equals.

engagements in London and Paris under La Marchand's management. Her suit against E. E. Rice comes up for trial in Boston in April.

Bert Howard and Leona Hand are meeting with success with their act, The Rube and the Kid. They made a hit at Poll's, New Haven, Conn., recently, and open at Tony Pastor's March 21.

Lottie Madley Mack has joined Mark Murphy's company for the balance of the season. She plays Kitty and introduces her specialty.

Felix Dumas and Margaret Dunbar will work under the name of Dumas and Dunbar in a new and original comedietta, entitled Kitty's Bracelet.

Lucile Sturges is rehearsing a new specialty, in which she will sing a French song and introduce her pet fox-terrier.

Ethel Dalton (sometimes called Rita) wants her friends to know that she is staying at Wilkesbarre, Pa., studying the banjo, which she will add to her specialty.

Drummond Staley's "Musical Blacksmith" act has been appropriated by some one else, and he has gotten up a petition signed by over five hundred vaudeville performers asking the managers to protect him by not allowing the act to be performed in their theatres.

Ida Fuller played a three-nights' engagement in Woodland, Cal., recently, and pleased the inhabitants immensely.

It is said that Lena Harrison was prevented from finishing her engagement at the Strand Theatre in Graz in Styria, and left the town in disgust. On the opening night the crowd was very unruly and persisted in whistling all through her performance.

"New and novel German musical creation, interspersed with a mixture of erupive laughter. Ability, wardrobe and instruments first-class." These words appear on the margin of a letter sheet received by Taz Nixon on the other day. Comment is unnecessary.

Miss Norton, of Grant and Norton, has abandoned her "Only One Girl" monologue, and now delivers one on the same order, but with a different song as a theme.

Joseph J. Dowling and Myra L. Davis and Taz Nixon a new pamphlet describing their performance, which consists of illustrated songs, poems and stories. They claim novelty and originality for their act, which is unlike any other now before the public.

Harry Levy, late of A. Q. Scammon's attractions, has been engaged as business manager for the Nona Jollities. Next Summer he will launch a new vaudeville attraction to be known as the Crane Brothers' American Stars. They will make a twelve weeks' tour of the principal Summer resorts.

Joseph Hart has issued a very attractive circular with capital illustrations describing the act of Pleasure and the Four Pleasures-de-Lia, who are under his management.

Stanley Whiting has gone into vaudeville for good. He now has the assistance of a genuine Alabama negro,

who sits in the gallery and joins in the chorus. Mr. Whiting has been very successful.

A new European beauty named Mile. Olga d'Oré has been discovered by Ernest Bial. She will be seen here shortly, and is expected to make as big a sensation as Anna Held.

The roof-garden of Olympia will close on Saturday evening, in order that needed improvements may be made for the Summer season.

Manager Hunt of the Pike in Cincinnati is in New York looking for attractions for his house.

Albert Bial underwent a simple surgical operation last week. He is improving rapidly and will be out in a few days.

Fanny Leslie was unable to appear last evening at Koster and Bial's, as she was suffering from the effects of her rough voyage. John W. Rausche took her place on the bill.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Little Miss Chicago is now running smoothly at Clifford's Gaiety Theatre and the business is big. John D. Gilbert, "comedian at large," is making a hit as Dan Foreman, and the Butte Sisters, Helena and Shy Ann, as done by Mr. Gilbert and Ada Deaves, are very funny; Vernon J. Jurens is a very bright spot in the burlesque, and Louise Willis-Begum is one of the most pleasant surprises. Her work is clever and there is a great future for her. This week the principals all have new specialties including the Leigh Sisters. Manager Harry B. Clifford is arranging to put another co. out for a tour, and it is half the success the home co. is it will be a big winner.

Hopkins: No more welcome visitor could appear before a Chicago audience than Fannie Hall; she has received the highest praise for her work. She appears at the head of the bill this week in a new repertoire of songs; Brut and Riviere, Stinton and Merton, Thomas and Quinn the Dunbar Sisters, the Wests, Maude Harvey, Wilson and Kummus, the Chicago Ladies' Band furnish the o'io. The stock co. are giving a revival of The Banker's Daughter.

Schiller: Manager Robert Biel is offering another good co. on this week, who embrace Lillian Burkhardt and Forest 21. od, in a catchy comedy skit called Drooping a Hint. Sparrow, the clown juggler, Forbes and Doyle, Anna Caldwell, Abasco and Charles Wayne, who is very clever. His new act is a great go. Robert Hilliard is still in the bill and gives an artistic one-act sketch. The Cinematograph is holding its own and business is satisfactory.

Chicago Opera House: Weber and Field's Own co. play their final engagement in Chicago this week and they have had packed houses both matinees and nights. Besides Weber and Fields, Bobby Gaylor, Lew Hawkins, Lottie Gilson, The Avolos, Albertus and Bartram, Forrest and King, Carou and Herbert, Douglas and

Ford, and Ben Huan. All have delightful specialties worthy of attention.

Olympic: Manager Castle, arranged another lengthy and very attractive programme this week with May Howard, John and Emma Ray, Courcy and Leland, Eddie Givner and Blanche Boyer, Murphy and McCoy, Mlle. Ani, and many others in a happy combination of specialties.

Haymarket: This new vaudeville house has it all its own way on the West-side. The current attraction, Hyde's Comedians, is the drawing card and, judging by the big opening, the week will be another successful one. The co. contains Helene Mora, Mlle. Winifred, the clever dancer, McIntyre and Heath, the Newsboys' Quintette, Thorne and Carlton, Mr. and Mrs. Arthur Sidman, Charles R. Sweet and the Kinetophon.

Lycen: Thomas L. Gentry has not decided whether he will reopen his theatre this season or not. Attractions such as he plays cannot be secured and the chances are the house will remain dark until next season.

Sam T. Jack's Opera House: The Radley Barton Ball and the Silly Dinner burlesques have been meeting with great success for weeks past, and now Manager Jack brings on the original, famous Little Egypt. Other Turkish dancers have also been engaged, and the new variety, A Silly Tris, replaces the other material on the same subject.

Havins: The bill is divided between vaudeville and drama this week. Agnes Wallace-Villa in The World Against Her furnished a very good performance, and the Maher and Choyinski fight is being shown by the Cinematograph.

Orpheus: John Cost seems to be making a go of this resort. The week's bill includes Ethel Carter, three De Novas, Leon Sisters, Courcy and Leland, the Helene Mora, George W. Carr, and the Howard Sisters. The stock co. of pretty girls appear in some good ensemble work.

Imperial: Lester and Williams, Me and Jack co. in the burlesque, Gay New Yorkers, is the chief part of the entertainment. Some very good specialty turns and a farce, called A Morning with Justice Hogan, completes the programme. Business is improving and the new manager, Al Johnson, should be successful with his enterprise.

Seyal: Hilda Thomas and Frank Barry were received with great favor, and a number of others also contributed in a pleasing manner.

Sig. Hart, formerly with Clay Clement's co., has been appointed advertising agent at the Schiller.

John D. Gilbert is writing a new edition of Little Miss Chicago.

Last Friday William Hopper and Tom Mizanoff's Chicago vaudeville act became hits in Chicago.

Joe Doner, who gives an imitation of "Old Sport Campagna," a well-known character of Chicago, had the pleasure of appearing before the original last Friday night at Clifford's Gaiety. Manager Clifford said aside a box for "old sport," which he occupied with his daughter, and when Doner appeared "old sport" stepped from the box to the stage and stood beside Doner. The resemblance was striking and perfect, and the house yelled and applauded to the echo.

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Humes and Riley, Ed Decker, Billy Rayner and Miss May Decker. Black Fall 8-12. Comedy Theatre (Agnes Barry, manager): Rice and Barton's Rose Will co. opened to S. R. O. 1. The performance is first-class in singing, dancing, pretty girls, scenery and costumes. The co. includes Manie Newcomb, daughter of Bobby Newcomb, Cain and Mack, Hickey and Nelson, Willard and Browne, and Hart and Williams. Sam Devere's co. 8-12.

WORCESTER, MASS.—Front Street Opera House (R. J. Abbott, manager): Isham's Octoroon had fair houses 1-3. A new variety concert has been recently opened here at the Nicholson.

MILWAUKEE, WIS.—The attendance at The Alhambra week 1-4 has been up to the usual high water mark and the bill has given good satisfaction. Mr. and Mrs. Sidney Drew presented a new force when Two Hearts are Won, which was well received. The Nelson Family, The Moon City Quartette, Amos, Clara, Tris, The Musical Ravens, Sisters Le Mara, Carter, The Helston, and De Wolf and Walters comprised the bill. K. T. McDonald.

SPRINGFIELD, MASS.—Glenn's Opera House (C. W. Fonda, manager): Week 1-4: Mason and Watson, the Le Baron, Harry Crandall, Nina and Remington, Walter J. Talbot, Coogan, Rand and Tafe, and the Danbury Family. The Danubian hall from Northampton, and many of their friends came to see them. Parlor Theatre (H. B. Tucker, manager): Sisters Burlington, Cooper and Stewart, the Howes, Louis Plakowski, the Diamond Quartette, and Stanley and Scammon. Both houses do a steady good business.

STUBENVILLE, O.—London Theatre (Frank J. Watson, manager): Week 1-4: Mason and Watson, Charles Sten and Lillian Monti, Edward Raymond, Sadie Sten and Colby and Banks. Business and performance good.

ROCHESTER, N. Y.—Wonderland Theatre (J. H. Moore, manager): The Niagara proved to be a powerful magnet 1-4: S. R. O. at each performance. The olio was given by Jerome and Bell, the La Martin, Eddie Moore, John Tierney, Annie Williams, and Kunkle's Pig Circus—Music Hall (William Kennedy, manager): Business good 1-4, with Whitmore and Floyd Smith, McCabe and Bennett, Howard and Bartlett, and Byron Scott.

ST. PAUL, MINN.—Alhambra (C. Graham, manager): Week 1-4: The presented a good olio. Entertainment: Adie and her sons and dancing girls, May Stewart, Lettie Evans, Lucy Salmon, Maggie Gordon, Jennie Lee, Tom Finnegan, Billy Maloney, fair business. Palace Concert Hall (Oscar Tanenoff, manager): Week 1-4: A good programme was presented, opening to fair business. Entertainers: Ethel Lynwood, contortionist, Ella Womer, Nellie Woodhull, Little Towner, May Stewart, Charles Stewart, Rosemary and Beryle, Hamilton and Hart—Palace Garden (A. Weinholer, manager): Entertainers: Anna O'Malley, Mabel O'Malley, Amy Ellsworth, Charles Ellsworth, and Nera. Opened to fair business.

JERSEY CITY, N. J.—Katie Rooney's Greater New Yorkers Operatic Extravaganza co. came to the Bon Ton 1-4 to fine business. The olio embraces James T. Murphy and Addie K. Gilbert, John Bryant and Lillie Cleaver, George Graham, Katie Rooney, Arthur White-Iv and Harry Stewart, Joe Kelly and Alice St. Clair, the Gleason, Marie Foster, John Henry, Adeline Eastman, John Harding, Clarence Wardell, Annie Cummings, and Harry Lucas, the Dandy Mascot. The Rents-Saithy co., augmented by Tyrone and Evadne in The Spilly Dinner, 3-12. Al Rayner's Big co. (return) 12-20.

The Katie Rooney co. lay off 12 in order to reach Detroit, Mich., so as to open at midweek 14. Little Egypt joined the co. on the date, and then the co. will play the Schiller circuit in Chicago for three weeks.

Via Letta and John Kernal have joined hands for the vaudeville.

Florence Bradley goes out with Tony Pastor's road co. for five weeks.

Mila Fiera, the wire walker, rested week of March 1-4, in order to rehearse for her opening at Hammerstein's Olympia, New York, 5. Walter C. Smith.

NEWARK, N. J.—Waldman's Opera House (Fred Waldman, manager): The City Club 1-4. The co. consists of many well-known performers. Two burlesques were given with living pictures and a varied olio; good business. Harry Morris's Twentieth Century Maids 8-12.

NIAGARA FALLS, N. Y.—Lycen Theatre (Canaan and Co., managers): Statuary week of March 1, by Billy Stewart, Maud Ryan and Minnie Hamilton, the leading attraction. Alice Howard, Harry and Hagar and the Gleason make a splendid bill. Attendance large.

EAST ST. LOUIS, ILL.—McCandless's Opera House (Frank McCandless, manager): Manager McCandless opened the first week of vaudeville 1-4 good business with the following people who give a good performance: Ed and Lillie Denver, Oscar Cole and Bob Komolow, John Caffery, two Musical Macks, Ed. Thompson and Charles Kelly, Grace Marston, and Harry and Sam Houdini.

GRAND RAPIDS, MICH.—Wonderland (W. J. Finner, manager): The drawing qualities of the Cinematograph having waned, Manager Finner has discontinued it. The following excellent people remain: Ida Russell, Pauline, John Henry, Adeline Eastman, Shiraz and Vase, the Four Leonardo, Patia Lagrache, and Krolland McNeill, whose concert duets are worthy of special mention. Smith's Jr., manager: Fair business has been the average week of a. Mottie McKay, Mr. and Mrs. Seale, Mottie Newman and Johnnie McKay are the principal attractions.

LOS ANGELES, CAL.—Orpheum (Charles Schimpf, manager): Kinship's Aerial Ballet proved a great drawing card, business for the week being the largest in the history of the house; standing room at a premium nightly. March 1: The four Coburn, Ward and Coran, the Gleason, Sadie Langdon, and Roda Roda.

ST. LOUIS, MO.—The Hagan presents a very strong bill this week, commencing with the Sunday matinee. J. E. Kauter is the leading card, with the Acana Four, Mottie McKay, Elvira, Francisco and Tom Lowe, Charles W. Young, Lillie and Vinnie Day, Lovelace Musical Trio, the DeMores, Marion and Pearl, Herbert's Dog Circus, Council and O'Day, Fannie Hagdon, and the two Pantos.

Hopkins' opened their week 7 to a packed house. The Frosts Family headed the list, and the rest of the bill included Ben Wilson, Yvette Lottia, Lewis and Ernst, Baber and Baloket, Wade Cochran, the Great Haidler, Albert Hawthorne, and many others.

The Standard switched off into drama this week with the production of South Before the War as the attraction. The performance consisted of dainty amusements, back and wing dancing, etc. The opening attendance was large.

The Broadway Theatre and Museum Annex that opened last week continue the same programme this week. It is having a fine patronage.

Havins' Theatre this week is devoted to vaudeville, the Roman Midgents opening there to a big audience. The co., besides the Romans, includes a number of strong specialty artists.

VAUDEVILLE PERFORMERS' DATES.

Aimes, Mlle.—On Has., St. Louis, 8-12. Allen and O'Brien—Royal, Chicago, 8-12. American Lilliputians—Palace, N. Y., 8-12. Arnold and Coogan—Music Hall, Brooklyn, 8-12. Ash and Sisters—Edith, Phila., 8-12. Acheson, G. W.—9th and Arch, Phila., 8-12. Alhambra—Schiller, Chicago, 8-12. Ani, Mlle.—Olympic, Chicago, 8-12. Artherton, Agnes—Orpheum, Chicago, 8-12. Arnes and Alice—Edith's, N. Y., 8-12. Barnett and Koni—Edith's, N. Y., 1-12. Burghart and Floss—Schiller, Chicago, 8-12. Bandett, Louise—Olympic, N. Y., 1-12. Brunt and Riviere—Hopkins's, Chicago, 1-12. Burke and Forrest—Orpheum, San Francisco, 8-12. Booth, Hope—Palace, N. Y., 8-12. Brown and Watson—Edith's, N. Y., 8-12. Ballard—Palace, N. Y., 8-12. Boyce and Black—Edith's, Phila., 8-12. Beville, The—Edith's, Phila., 8-12. Burrows, Three—Edith's, Phila., 8-12. Burdett—Edith's, Phila., 8-12. Buffalo, Wounded—9th and Arch, Phila., 8-12. Bowen, Ed—9th and Arch, Phila., 8-12. Bowen, Surgeon—9th and Arch, Phila., 8-12. Bartlett and Morris—9th and Arch, Phila., 8-12. Burroughs, Charles and Minnie—9th and Arch, Phila., 8-12.

Bradley, Florence—Pastor's, N. Y., 8-12. Burt, Hazel—Pastor's, N. Y., 8-12. Burton, Ray—Edith's, N. Y., 8-12. Cherry Sisters—Hyde and Johnson's, Brooklyn, 8-12.

Clayton, Frank—Wonderland, Wilmington, Del., 8-12. Cobbs, Phila., 12-20. Carter, Ethel—Orpheum, Chicago, 8-12. Coomer, Josephine—Palace, N. Y., 8-12. Colby and Wray—Palace, N. Y., 8-12. Cornelia Family—Proctor's, N. Y., 8-12. Crissman and Gore—Music Hall, Brooklyn, 8-12. Caswell and Arnold—Music Hall, Brooklyn, 8-12. Craig, Mabel—Athens, Boston, 8-12; Grand, Boston, 8-12.

Carr, George—Edith's, Boston, 8-12. Caldwell, Anna—Schiller, Chicago, 8-12. Canney and Leland—Olympic, Chicago, 8-12. Canthion, Jennie—Edith's, N. Y., 8-12. Dawson and Farlow—Edith's, Philadelphia, 8-12. Diamond Comedy Four—Koster's, N. Y., 8-12. Delj, Jane—Pastor's, N. Y., 8-12. De Foresta, The—Alhambra, Milwaukee, 8-12. Denslow, Mabel—Palace, N. Y., 1-12. Dunsen, A. C.—Pittsburg, 12-20.

Dunn, Arthur and Jennie—Edith's, Boston, 8-12. Dunbar Sisters—Hopkins's, Chicago, 8-12. De Nova, The—Orpheum, Chicago, 8-12. Dochstader, Low—Weber and Field's, N. Y., 8-12. De Gonor, Marie—Edith's, N. Y., 8-12. Edridge, Frank—Theatrical, Pittsburgh, 8-12. Eason, Joseph—Edith's, Philadelphia, 8-12. Emerson, Frank—Ninth and Arch, Philadelphia, 8-12. Egypt, Little—Jack's Op. Has., Chicago, 8-12. Flynn, Joe—Proctor's, N. Y., 8-12. Felix and Cole—Pastor's, N. Y., 8-12. Francell and Lewis—St. Louis, Mo., 8-12. Fie da and Lewis—Proctor's 8-12.

Franchetti Sisters—Olympic, N. Y., indefinitely. Follen and Doyle—Schiller, Chicago, 1-12. Glatvay, James—Richardson—Athens, Boston, 8-12. Gilbert, Minnie—Music Hall, Brooklyn, 8-12. Grandin, Mr. and Mrs.—Edith's, Philadelphia, 8-12. Gayer—Gaiety, Philadelphia, 8-12. Gleason and Boyer—Olympic, Chicago, 8-12. Gorman Sisters—Orpheum, Chicago, 8-12. Givner Bros.—Gaiety, Phila., 8-12. Harvey, Maud—Orpheum, Chicago, 7-12. Harris and Walters—Music Hall, Brooklyn, 8-12. Hull, Caroline—Edith's, N. Y., 8-12. Hodges and Lanchester—Proctor's, N. Y., 8-12. Hulton, Marie—Koster's, N. Y., 1-12. Hughton Troupe—Hopkins's, Chicago, 1-3. Humes and Riley—Olympic, N. Y., 1-12. Howard's Family—Alhambra, Milwaukee, 8-12. Holmes, Fannie—Proctor's, N. Y., 8-12. Howard, George—9th and Arch, Philadelphia, 8-12. Howard and Ward—Pastor's, N. Y., 8-12. Hovey, James F.—Pastor's, N. Y., 8-12. Hall, Fannie—Hopkins's, Chicago, 8-12. Hillard co.—Schiller, Chicago, 8-12. Howard, May—Olympic, Chicago, 8-12. Helston, The—Orpheum, Chicago, 8-12. Henth, Marie—Alhambra, Milwaukee, 8-12; Haymarket, Chicago, 12-20.

Among those in the church were Frank W. Sanger, Augustus Pitou, Antonio Pastor, J. Duke Murray, Frank G. Cotter, Adolph Beard, F. F. Mackay, Al Hayman, J. W. Wilcox, Charles Walcott, Edwin Knoeisz, Digby Bell, Mark Price, William Humphreys, Al Hayman, Joseph Humphreys, Sol Alken, Robert Taber, Harrison Grey Flake, Charles Klein, Lewis Mitchell, Paul Potter, Stanislaus Stange, John A. Stevens, Edgar Selden, Colonel T. Allston Brown, Thomas F. Shea, John T. Sullivan, Howard P. Taylor, Frank Shepard, Joseph

CARROLLVILLE, N. C., 27.
C. A. SHELTON, secy.

Texas Street, (See S. C.)
Ind., March 10, Marion 11, Walnut 13, Graham 18
Kalamazoo, Mich., 16, Newberg 19, Grand Rapids
17, Bay City 19 Saginaw 19, Lansing 20, Jackson 20
Ypsilanti 22, Adrian 24, Bucyrus, O., 25, Sandusky 25
Fremont 27.

TOM PARKER: Bangor, Me., March 10 Fairfield 11
Togus 13 Lewiston 15, Boston, Mass., 15-20.
Tom Conner: Chicago 11, St. Paul 12, Watertown
N. Y., March 10, Oneida 11, Utica 13, 15.

TRIGGS COMRADES: Calaisville, N. Y., March 6 10
East Bloomsd 11-12.

TELLUS: Harison, N. Y., March 6-13.

THE PAIGES (English and Paige, props, and agents)
Pittsburg, Kans., March 6 13, Persons 22-27.

THE DAZZLER (John F. Comproe, mgr.): Kansas City
Mo., March 7-13, Des Moines, Ia., 15 17, Peoria, Ill.,
18 19, Indianapolis 20, Chicago 21.

THE WORLD AGAINST HER (Agnes
Wallace Jones; Sam & Villa, mgrs.): Chicago, Ill.,
March 7-13, St. Chicago 13, Mitchell City, Ind., 14.

JOHN L. SULLIVAN (W. H. Sherwood, act. mgr.): New York city March 6-12.

Mark Thall has returned from the Frawleys and resumed the management of the McDonough Theatre.

Shore Acres, with James A. Hertz at the Baldwin, and Fanny Rice with, At the French Ball at the Columbia were the new attractions for the week of Feb. 22. They each received very large patronage, and both continue week of 1 at the same theatres. Miss Rice changes her bill to Flower Girl of Paris 4. Mr. Hertz

Mark Thall has returned from the Frawleys and resumed the management of the McDonough Theatre.

THE FOREIGN STAGE

DRAMATIC TOPICS IN BERLIN.

(Special Correspondence of The Mirror.)

BERLIN, Feb. 21, 1897.

On my return, after many weeks absence, I find several big successes on at the different theatres. Schönthan and Koppel-Ellfeld's three-act comedy, in verse, Renaissance, which contin-



AGUSTE PRASCH-GREVENBERG.

ues to draw crowded houses at the Berlin Theatre, is in every way delightful. The idea is graceful and sympathetic, the verses easy, and there is abundant opportunity for beautiful scenery and costumes. The production was most praiseworthy. The young widow of Marie Popplschill and the painter of Herr Sommerhoff were excellent. The feature of the evening, however, was Frau Prash-Grevenberg as the boy Vittorino. This young actress holds an enviable position in the hearts of the Berlin public. One good reason for this is she is not an actress of moods. She does the utmost with every part allotted her, and the public feels it can rely on her. As Vittorino she was the embodiment of Italian youthfulness, subtle, passionate, tender or jealous as the occasion demanded. Director Prash and his entire company were summoned to Potsdam recently, where a gala performance of Renaissance was given at the palace before the Emperor, Empress and the entire court, the occasion being the birthday of the Emperor's mother, ex-Empress Friedrich.

Director Oscar Blumenthal, of the Lessing Theatre, has at last found a success in Paul Lindau's four-act play, Evening. This is not only fortunate for the Lessing, which has met with hard luck this season, but for the author as well, who for the last two years has had nothing but failures. Stephanie (Fri. Wirth) the daughter of a good-natured, good-for-nothing painter (Georg Engel) was wronged by Walter, son of the rich manufacturer. When he, Walter, realizes what he has done, he offers to marry Stephanie, but she, discovering he is as well engaged to another, refuses. Through his daughter's sorrows, old painter Deuben becomes a wiser and a better man; he even develops something of the heroic. Stephanie goes to America, while he lives the evening of his life in solitude and meditation. We don't expect a deep psychological study from Lindau, but he is always, or has been until recently, actable. His plots are capably worked out and the situations striking. And this time his star was in the ascendant. It is true the character of old Deuben reminds us of Gerhart Hauptmann's beautiful character study, Colleague Crampton, which is unfortunate for Lindau, and the scene in which Walter's father offers old Deuben money as recompense for his daughter's honor strangely resembles a like scene in L'Arrivée à Anna's Dream. However, the plot is quite in the Lindau style, and the role of old Deuben proved one of Georg Engel's best creations. It was impossible to reconcile this pathetic old man with the tearful voice with the jovial comedian of the evening before. The support, including Fri. Elsänger, Herrn Stahl and Schönfeld, was most satisfactory.

Another success at the Lessing was accorded Schönthan and Koppel-Ellfeld's comedy in verse, The Golden Eva. If we don't take these authors seriously we can always wile away an enjoyable evening in their presence. The Golden Eva (Jenny Gross) lives in the sixteenth century. She is the rich young widow of a goldsmith. Just when we think she may fall a prey to the young good-for-nothing Count (Schönfeld) who wants her money, she generously bestows her heart, hand and all earthly belongings therewith on a young apprentice (Ludwig Stahl), who with his modern ideas, upon which he at all times eloquently discourses, bids fair to make her happy ever after. This plot is certainly not exciting, but the verses are sometimes witty, and the comedy element done by George Engel is most amusing.

The Lessing, by the way, will go into new hands next November. Oscar Blumenthal, who founded the house in September, 1888, not only resigns the management but his interest in the house as well. This is not on account of any financial difficulty, as rumor has it, but merely because Herr Blumenthal wishes in future to devote his entire time and energy to his work as dramatist. The new manager is Otto Neumann-Hofer, one of Germany's ablest dramatic critics. For some years Neumann-Hofer was connected with the Berlin Tageblatt, which position he resigned two years ago to accept the editorship of the "World of Romance and the Magazine for Literature." He is also on the staff of the "Cosmopolita."

A large gathering of members of the profession from all over the country met not long ago at Weimar to celebrate the twenty-fifth anniversary of the Actors' Fund of Germany. There was a banquet in the afternoon, at which President Herrmann Nissen presided. Over one hundred and fifty guests were present. In the evening the real celebration occurred at the old historical theatre in the presence of the Grand Duke of Saxe-Weimar, his wife, and the entire court. A prologue by Ernst von Wildenbruch was read by Dr. Max Pöhl, after which Presi-

dent Nissen in a few words sketched the history of the fund, which we find was talked of as far back as the year 1778, but which only took shape after the union of Prussia and Germany in 1870. Then it was that Ludwig Barnay gave it the first real start. The fund has now a capital of four and three-quarter millions of marks (\$1,190,000). In the last twenty-five years over two million marks have been paid in salaries and pensions. When an actor or actress member of the organization reaches the age of sixty-one years, he or she is paid a salary of 1,800 marks, whether acting or not. If not acting the "invalid's salary" is added to this.

After this other speeches were made and congratulatory telegrams read, among them one from Friedrich Haase, enclosing 5,000 marks, also a letter from the Grand Duke of Mecklenburg-Schwerin, in which decorations were bestowed on President Nissen, Barnay, Werner, and Ponsart, and one from the Prince Regent of Bavaria, who also bestowed decorations. Intendant Ponsart handed in 2,700 marks, a gift from the Royal Theatre in Munich. The evening entertainment closed with the reading of Byron's "Manfred" to the beautiful music of Schumann.

The two organizations called the Trial stage have given way to a new society called the Dramatic Society of Berlin, which proposes to accomplish that which the other societies have never yet been able to do, namely, to free itself entirely from the police and read, discuss and produce whatsoever plays it may see fit. A new status has been granted it and, with such men as Ludwig Fulda, Otto Erich Hartleben, Sudermann, Neumann-Hofer, Bruno Wille and others at the head, it ought and doubtless will do great good. At its first performance, which occurred one Sunday afternoon at the Theatre of the West, we became acquainted with a new author, Josef Ruederer. This young man, as shown in his comedy, Fahrenweh, has talent and originality. After the private presentation of the Dramatic Club the play was at once taken in the repertoire of the theatre.

This house, by the way, is in a sorry state. If the members of the company had not generously consented to have their salary materially cut down, the doors would have closed long since. As it is, Manager Witte Wild will leave at the close of this season to take a theatre in the provinces, and a capable manager, with a neat sum to back him, is anxiously looked for. A new one-act comedy in verse, Abu Seld, by Oscar Blumenthal, was given for the first time in conjunction with that author's comedy, The Second Face, at the Imperial Theatre. Abu Seld is different from most of Blumenthal's former plays in so far as it is enveloped in an oriental atmosphere. Blumenthal showed decided originality in the handling of a theme not altogether new. Indeed the performance at the Imperial Theatre was from every point of view excellent. The scenery and costumes were beautiful, and both Adolf Klein as Abu Seld, and Vollmer as the father, Ibrahim, did excellent work.

Ludwig Barnay, en route to Petersburg, where, by special invitation of the Czar, he is to fulfil an engagement at the Court Theatre, stopped in Berlin long enough to give a benefit performance at the Berliner Theatre. The play chosen was King Lear. In this role one may not judge an actor's freshness, but we have ample opportunity to test his elocution and intellect, and with Herr Barnay both of these remain undimmed.

Madame Duse has been very ill. It was even thought an operation would be necessary. This, however, has happily been averted. She will arrive in Berlin shortly to prepare for her second engagement this Winter. Owing to absence I was unable to see her during her first engagement, but it is unanimously conceded that The Second Mrs. Tanqueray, which she presented for the first time here, is one of the greatest creations she has given us.

I had intended telling you of Gerhart Hauptmann's Sunkel Bell and the Schiller prize, and V. Wildenbruch and many other things but this time lack of space prevents my doing so. A telegram has just reached us from Vienna announcing the sudden death of Friedrich Mitterwurzer, one of Germany's greatest actors. Herr Mitterwurzer had been for several years a member of the Burg Theatre in Vienna and his loss to this institution will be great. His last appearance in Berlin was scarcely a year ago. He played a two months' engagement at that time at the Lessing creating the Rökwith in Sudermann's play, Happiness in a Cottage. Mitterwurzer was not only one of the most prominent members of the profession in Austria or Germany but an amiable comrade and a kind and generous man. His death will be sincerely mourned throughout the country. Z. E. H.

THE PARISIAN THEATRICAL WORLD.

(Special Correspondence of The Mirror.)

PARIS, Feb. 20, 1897.

Despite the eulogistic comments of several of the newspapers of Paris, it is now generally conceded that Sardou's new play, Spiritism, has not achieved success in the French capital. A writer echoes the prevailing sentiment when he says that Spiritism is a mere flash in the pan with a plot whose absurd improbability more than counterbalances Sardou's great technical skill. All critics are agreed, however, that Sarah Bernhardt has scored another personal triumph.

Le Chénouan, a five-act play in verse, was given its initial performance at the Odéon Theatre on Feb. 16 and scored a success. The play, which was written by Jean Richeplu, deals with the adventures of a French vagabond, of a species similar to the American tramp. It is a simple, moving story of great literary merit.

A very amusing play of the farce-comedy order, called Le Pompier de Service, and written by two young writers, MM. de Cottens and Gavault, was produced with great laughter and applause. The story is of the adventures of a clubman, who wagers that he will kiss a certain actress who is noted for her strictness in matters of morals. After failing to achieve his purpose by ordinary methods he becomes a fireman at the theatre, because there is a superstition that the kissing of a fireman once a year brings an actress good luck. The fun arises with the clubman's experiences as a fireman.

Le Mari de la Debutante, a comedy, which was received with favor upon its first production, eighteen years ago, has been revived at the Gymnase with indifferent success.

A comedy called La Tri de L'Homme, written by Paul Hervieu, has just been produced with much success at the Comédie Française. It may be called a problem play, as the motive of the author seems to have been to show in strong light the injustice of woman's inferior position in the eyes of the French law.

Colonel Henry Napleton recently gave a reception to celebrate the opening of a new studio in the Faubourg Saint-Henri. A number of prominent artists participated in the musical entertainment, and many distinguished persons were present as guests.

A very pretty three act musical idyll called Kermaria, and composed by Camille Erlanger, was a few days ago given its first production at the Opéra Comique, proving a great success. Kermaria is a lyrical fantasy, in which the supernatural plays a prominent part. The libretto deals with the pure love of Yvon and Tiphaine at the end of the last century. Kermaria in its construction violates some of the fundamental rules of stagecraft, but is charming nevertheless. The composer, M. Erlanger, who quite recently made his debut, promises to achieve a high place among the writers of light music.

A five-act play called La Carmagnole, by Louis d'Harcourt, Jacques Lemaire and Henri Danasy has been accepted by M. Silvestre of the Folles Dramatiques, and will be produced after L'Ange de Tolu-Bou. The latter is a merry musical farce which was put on Feb. 10. The houses of D. émer and Blanchard are at war on account of their rivalry in the woolen business. The former house has a daughter, Cécile, and the latter a son Paul. The young people, like Juliet and Romeo, fall in love with one another. The elder D. émer is a crabbed old chap who is ambitious that his daughter shall have a title, and therefore desires her to marry Comte Zarifouli, an Italian nobleman who is somewhat run down at the heel. The designing father has never seen the Comte, whom it is arranged he and his daughter, Cécile, shall meet at the White Horse Inn located in a small village near Paris. Paul Blanchard determines to frustrate the plan. He goes to the village and there meets a d-donaire artist friend, whose uncle and aunt dwell in the house opposite the White Horse Inn, but are fortunately absent on a visit. The sign of the inn is borrowed and hung up on this opposite house, and Paul and his friend engage a band of strolling players to give an entertainment and lend the place the air of a public house. Paul disguises himself as a cook, and one of the players assumes the character of Comte Zarifouli. D. émer and his daughter arrive in due time and meet the imitation Comte, whose habit of kissing the servant girl at every opportunity and indulging in eccentric actions generally makes the father a little doubtful as to his fitness for the position of his daughter's husband. Then the real Zarifouli arrives and he proves to be almost as uncouth as his imitator. One of the women of the troupe has, meanwhile, disguised herself as Cécile and meets the real Comte, informing him as to the number of her children and other interesting details of her past life. There are many absurd complications which are cleverly worked up and are presented in a most sprightly manner by the company of comedians. Paul and Cécile are, of course, married at the end. The operetta is very pleasing to the public. H. A. L.

THE DRAMA IN ROME.

(Special Correspondence of The Mirror.)

ROME, Feb. 20, 1897.

There are lots of novelties, both in Rome and elsewhere. I will take the titles at once, irrespective of place and time. Flying Leaves, by Tedeschi and Mariani, tells the story of a professor of astronomy, Rampoldi, who has inherited a large and unexpected fortune, with which he buys some uncultivated land, and has an observatory built on it. In this observatory he spends most of his days, studying how he may place the earth in communication with Mars. Amongst those who go to see him in the observatory is a young captain, who, as you may guess, is courting the astronomer's wife. The captain is beloved by a middle-aged widow, who imagines all men in love with her. Consequently, when a young doctor asks her for her daughter's hand, instead of her own, she is so enraged that she refuses her consent. The doctor, however, who is also a familiar of the observatory, writes a letter to the daughter, Juliet, on a piece of paper which happens to be on a copying machine used by the astronomer for his bulletins, so that what he has written is faithfully copied on the alphas beneath, all of which the innocent astronomer sends to his friends to acquaint them of his last discovery. Here begins the imbroglio. The widow thinks that the rendezvous asked on the over side of the usual bulletin is from the captain. Juliet knows it is from the doctor, and the astronomer's wife thinks it is from one of her husband's flames and means to find out who she is. The Syndic, a poet, and others who receive the bulletin and read the opposite invitation, all go to the place mentioned—a shady spot near the observatory. Even the astronomer reads the fatal words on his bulletin and thinks they are intended for his wife; in his jealousy he forgets Mars, and runs off to the rendezvous, where he meets all of his friends and their wives bent on the same intent. All is explained. Juliet and the doctor are happy. As for the captain, we hear no more about him. The dialogue is brilliant and the play is a success.

Don Pietro Caruso, a drama by Bracco, is more serious. The man is a drunkard and gambler, and has lost faith in everyone and everything, excepting in his daughter Rita, for whom he is ready to sacrifice everything, even himself. For he bears with insults; for he suffers even hunger; for he struggles against fate; for he gambles. He's only thought is to see her rich and happily married. After that the devil may do what he likes with him.

Marguerite, or Rita, meanwhile, unknown to her father, falls in love with a certain Count, who seduces her, gets tired of her, and leaves her. Rita confesses everything to her father, who goes to the Count and tries to make him marry the girl he has ruined. The Count refuses, but offers to make his victim rich, and if she likes, he will make her his mistress for life. More than this he cannot be expected to do. Don Pietro takes the message to his daughter, who accepts it. Don Pietro stares at the girl incredulously—then, seeing that she means it, takes a revolver and kills—no, not her—himself! His last faith has failed him, why should he live an hour longer!

Novelli played Don Pietro, which means that the part could not be played better. So well, indeed, did he play it, that a lady in the theatre had a fit of temporary insanity, and rushing on the stage, threw her arms round Novelli, crying: "Great, sublime artist, I love you!"

Juan José is taken from the Spanish by Mercatali. José loves Rosa. Paco also loves her, and manages to get José sent away from his place. Rosa then threatens to leave him. To procure luxuries for her he robs, and is sentenced to hard labor for eight years. Rosa goes to live with Paco. José hears of this in prison, escapes, and kills both Paco and Rosa.

The play seems to be taken from an old novel, The Convict's Vengeance. It is not a pleasant play.

Another melodrama equally unpleasant is The Express Train. A girl is abandoned by her lover, who marries another. Whilst the bans are being published in church a violent scene is acted by the abandoned girl and her faithless lover outside the church. At the end the girl throws herself under the express train!

Rovetta's Poet is in three acts. The poet is

an insatiable person and a bore to everyone with his false sentimentality. He takes trouble wherever he goes. He seduced his hostess and her maid, and almost ruins the happiness of a young girl betrothed to his protector. Another victim of the poet is on the point of committing suicide. Fortunately the poet is kicked off the scene in time and the play is ended.

Bursardo's Pay Me is a very great success, but I cannot describe it to-day.

Torelli's Ancient and Modern Women is also a success. The moral is, that modern women, like ancient women, live for love, the only thing worth living for, as Torelli says in the epilogue.

Traversi's Bracelet is another success, which I must lay aside till my next letter.

We are soon to have Spiritism. But being a failure in Paris, I do not expect it will please better here, where spiritism is quite out of favor. If Bernhardt cannot make a success of it, who can? Duse might, but she is not here. She is still in Germany, and laid up with influenza. Her vogue in Germany increases with each visit, instead of diminishing. I am told that she has even revolutionized the art of acting in Berlin, which has become more natural since she first went there. Her concentrated passion was quite a revelation, not only to the public, but also to the artists who saw her. And when we think that not one half of the public understood one word of Italian, her success is still more marvelous.

In Rome a new prima donna has become a star in a single night by her singing of Gilda in Rigoletto. She is the finest interpreter of the part ever heard in Italy. As for Marconi, the tenor, he was encored seven times in "La Donna è Mobile," and each time he sang it differently.

At the Costanzi Theatre in Rome the chief entertainment has been The Marionettes, whose great feat is dancing. The ballet, Excelior, was a gigantic success and it was arranged with as much care as if the dancers had been of flesh and blood instead of only wood. Romans are enthusiastic admirers of marionettes. It was the first form of play they ever knew. At first they only played religious plays, hence their name, Marionnet, the Virgin Mary being generally the principal part in the plays.

Five English composers are coming to Rome to direct some of their best works, which are to be given at the Costanzi Theatre during Lent. Sir Arthur Sullivan, Dr. Mackenzie, Cowen and Parry are among the masters expected; the fifth is Professor Stanford, who will give his Irish Symphony. Sullivan gives his Golden Legend, and Dr. Mackenzie his Britannia.

Macagni's Iride is finished. He is in love with the libretto, and he has been so filled with it that he could hardly be induced to take any rest while composing the music. He would often jump out of bed to jot down a melody that he had thought of. He says that if his music pleases the public half as well as the libretto pleases him, the success of the opera will be colossal.

Talking of a colossal success, Paderewski was a colossal success during his short stay in Rome. Rome went mad for the time. He played twice in public, and each time gratis. He went to court and played before the Queen, who adores music. The King made him commander of the Order of the Crown of Italy. He was offered the honorary membership of the St. Cecilia Academy, which is the oldest in the world; he was banqueted, and he was crowned with a gold laurel wreath after he had played one of his pieces. In one place he was accompanied by the orchestra. At a certain point, they could not go on. They stopped to listen. He is looking very pale. He made a greater sensation even than Liszt in his palmist days. How poor, how weak, all other musicians are when compared to him!

Dr. Molajoli, the oldest philo-dramatic actor in Rome, is dead. He was over ninety years of age. Ristori learned the rudiments of her art under his direction.

Andre Chenier, the new opera by the young Maestro Giordano, is a great success wherever it is given. A still newer maestro, however, is coming to the fore. His first "arms" will be tried next week, which I hope to be able to tell you all about.

Thirteen new operas by new composers are also promised during the present year. Trop de richesses!

Mrs. Hastreiter, the celebrated Orpheus, has returned to her home in Genoa. But we want her here in opera again. Hastreiter, come! S. P. Q. R.

FOREIGN NOTES.

It is announced that Sardou's play, Spiritism, will soon be given a London production, with Mrs. Beerbohm Tree in the leading role.

Trilby is now being played with great success in Vienna. Several members of the royal family have seen the play. Svengali uses a violin instead of a piano in the Vienna version, and as the actor who plays the part is an excellent violinist, the impressiveness of the character is considerably increased.

A number of American and English Winter residents of Biarritz recently gave an amateur performance of The Gelsa, which is said to have been remarkably well staged and acted.

Marie Cornelle Falcon, who was once celebrated as a singer, died in Paris on Feb. 25. She was born in Paris in 1814 and made her debut in opera in 1832, singing with great success the role of Alice in Robert le Diable. She had previously received the first prize for singing and vocalization at the Conservatoire. She made her last appearance in 1891, when she sang at a solemnity in honor of Meyerbeer.

George Alexander will soon produce in London a new comedy by Pinero called The Princess and the Butterfly.

A farce called The MacHaggis, in which the scenes and characters are broadly Scotch, and which was written by Jerome K. Jerome and Eden Philpotts, was produced at the Globe Theatre, London, on Feb. 25, and is a success. It answers the present demand for Scottish character and humor, and is said to be cleverly written and acted. In the cast are Wedon Groomsmith, Laura Johnson, and George Shelton, a comedian who was for a long time associated with Toole.

Ada Ward, a young London actress of much talent, who finished a fortnight's engagement at the Princess Theatre in Portsmouth, on Feb. 27, startled the company after the performance by calling the members together and announcing that she would never appear on the stage again. She then divided her wardrobe and jewels and presented the rights of a play to her manager. The next day she joined the Salvation Army and donning the regular uniform preached a sermon to an overflowing congregation at the army headquarters.

A grand concert was recently given in the Hawaiian Opera House by Donald de V. Graham, prominent in San Francisco musical circles, and Madame Brietschuck-Marguerite, harp soloist. H. M. Gillig of New York also participated.

ERRORS, GRAMMATICAL AND RHETORICAL.

The book was just then published and was very badly printed. When I got through I thought I should never see again.—*Charles A. Dana.*

Well, he came to Brook Farm; and I remember that some of his natural predilections developed themselves there as they had not before been able to do [develop].—*Charles A. Dana.*

He had adopted the idea that he would [should] like to work outdoors.—*Charles A. Dana.*

I never saw [have seen] a more determined purpose than that pervading our membership.—*Charles A. Dana.*

We concluded that if we could organize ourselves on his system, we would [should] be sure of making [to make] a greater impression on intelligent people.—*Charles A. Dana.*

But I am sorry to say that George Ripley no longer possessed the fine library that he had previously [previously] to our experiment; it was said to pay off the creditors.—*Charles A. Dana.*

There are two or three circumstances under which the editor appears to be an agreeable individual [person].—*Geo. H. Wesley.*

This use of individual cannot be successfully defended.

Perhaps it never [has] occurred to you that the charges at a first-class hotel are exceedingly low. Very possibly, on the other hand, it has struck you that they were [are] high.—*Home Journal.*

In the first place, you are given a home, luxuriously and more or less beautifully and expensively furnished, where real estate is highest. You are given every comfort and convenience.—*Home Journal.*

No careful writer uses this form of expression.

Queen Victoria fears she will [shall] not outlive 1898.—*Headline N. Y. Sun.*

Reliable information about the real extent of the plague in Bombay and the vicinity is lacking.—*N. Y. Sun.*

We commonly see its vicinity, but the vicinity is equally correct. Supply the elliptical words and we have, "In Bombay and in the vicinity of Bombay."

Such popular interest as was aroused early in the week by the publication of the terms of the proposed arbitration treaty between Great Britain and the United States seems to have entirely disappeared.—*N. Y. Sun.*

Here is a case in which the writer thinks one thing and says another. A common occurrence. It was not the publication, but the terms that aroused popular interest.—But no; on second thought, I'm not sure that I'm not wrong. Here's something for the student to look at a little closely.

Salisbury and Bayard. They congratulate one another [each other] upon the signing of the arbitration treaty.—*Headline N. Y. Sun.*

One another is properly used only when it is a question of more than two. The headline man of the Sun has long been a bit careless.

The number of those who are engaged in business pursuits is very few [small].—*The Literary Digest.* Mr. Aldrich, Mr. Merrill and Mr. Gould were formerly wealthy, but the former [Mr. Aldrich] is now the monarch of the street-car interests in Rhode Island.—*W. R. Curtis.*

The words former and latter are properly used only when it is of question two. Commonly it is better not to use them at all. The reader always has to go back to see which is which. It is wellnigh always better to repeat the noun.

We are anxious [desirous] to make this point clear so as to avoid any disappointment.

Anxious is much used, or misused, when desirous would better express the thought intended. Anxiety and desire are very different things. We are seldom anxious, but often desirous.

This story was given a place of honor in the Brooklyn Eagle, and was extensively copied in different papers throughout the country. In each [every] case the proper credit was given to the author.—*N. Y. Dramatic Mirror.*

Something like this is, probably, what THE MIRROR intended to say: The Brooklyn Eagle gave the story a place of honor, and it was extensively copied, etc.

Many mistakes are made by theatrical managers, as mistakes are made by other business men. But no greater error [mistake] can be made in theatrical management than the employment of vulgar, sensational, or grotesque methods of publicity can be committed.—*N. Y. Mirror.*

To my thinking, the change I suggest strengthens, and consequently better, the diction.

In answer to "A Company of Players": The story of "The Glove" by Browning is not founded on any historic incident; it is fiction, pure and simple.

The thrower of the glove is commonly looked on, I think, as being De Lorge's lady-love.

ALFRED AYRES.

THESPIS NUBES AGAIN.

I have heretofore observed that I very frequently see plays through the courtesy of the management, and under the circumstances it would be ungrateful for me to find fault with what I had seen. One cannot help thinking, however, I have sometimes thought that some of the plays which cost me nothing to see were really worth the price I paid to see them; that a few of them might well have been revived out of existence; that some of the players I have known might have done much better in life had they worshipped at any other shrine than that of Thalia. Be this as it may.

Some time ago I determined whenever the occasion presented itself to dissolve the bond of courtesy which sealed my lips, by paying my way into a show.

In the course of time it fell out that a ten, twenty, and thirty cent theatrical company and I happened to be in the same town upon the same night. This was my occasion. I resolutely paid twenty cents at the box office and took a back seat in the auditorium. I paid no attention to the people around about me. I did not look at the programme. I am a great peripatetic—educationally, and in fact, my life has been spent in the study of grand emotionality. Who were these people, anyway? What could there be in common between us?

Filled with a superior sense of self-sufficiency, I soon became absorbed, as it were, in exalted reverie. I did not hear the murmur of the increasing crowd nor take note of the flight of time until the music of a piano attracted and finally fixed my attention. I wondered if the little lady who constituted the entire orchestra was really so sweet and pretty as the music she made. I am myself as musical as a crow—just about—yet at the conclusion of the selection I clapped my hands so vigorously as to cause its repetition. I was surprised to see that many in the audience assisted me in the encore. I say I was surprised, for I am almost ashamed to confess that the music was that of an old, old song, with nothing grand about it at all. A little more music, a tinkling bell, a chord on the

piano, the curtain rises, and the performance commences.

The play: A little stage, side cottage set in a lofty glade, a glade formed by the interlacing branches of the trees on either side. The perspective in the back ground almost cut off by a sloping hill or rock.

This is the scene of the home of a Retired Forger and his Beautiful Daughter.

The Retired Forger's Beautiful Daughter is beloved by a Practical Forger and all around Villains.

The Villains' advances are repelled by the Beautiful Daughter in language so elegant and emphatic as to meet with the approbation of the entire audience.

The baffled villain retires into the forest, the daughter goes into the cottage; then an Irishman, a German and a negro make their appearance. I could not tell whether the negro dialect was that of Virginia or Georgia, nor whether the Irishman was from the North or South of Ireland. I think, though, that the Irishman and the German did better than the manuscript. At all events they were frightfully funny. So the audience seemed to think by their audible smiling. I think I laughed once or twice myself at the utter absurdity of the acting.

The retired forger, his beautiful daughter and the villain again come on the scene. The villain threatens to expose the youthful career of the old man and consign him to a dungeon cell if he does not consent to give up his child. The father weakens. The daughter, to save the honor of her father, is on the point of yielding. The villain is about to triumph when the hero and his adopted child appear both on horseback riding around the foot of the hill in the background. The hero bluffs the villain—terrific applause. Though baffled the villain is not crushed. He declares the adopted child of the hero to be his own, and claims her. The hero disputes the claim. The villain calls on his myrmidons in the forest. They rush on the scene, when suddenly the hero, the old man, his daughter, the Irishman, the Dutchman and the negro draw nickel-plated pistols and stand off the whole outfit. Thunders of applause and quick curtain.

I did not follow the details of the rest of the play. My sympathy went with the villain. I never saw a man so abused as he—baffled, scorned, foiled, crushed, defied, and all sorts of things at every turn. His whole life seemed to be for no other purpose than to work up situations for the hero. He was not a bad villain. His moustache, it is true, was several sizes too large for him. Nor was his voice as bass as the character might have called for. He was very well dressed for the distant West, and had it not been for an apparently painful habit of dragging one foot after the other, he might have strutted his hour on the stage with the best of them. It was really a relief to me when I heard that he had committed suicide by permitting a couple of snakes to hang him. I know how it is myself. It was at a rehearsal when I was trying to get the business of just such a villain the leading lady said to me, "You feed me."

"What is your husband doing?" I asked. "Why, he is playing the old man," she answered.

Meditating in the solitude of my chamber that night, I wondered what I could say about the play. It was not classical, truly. On the contrary, it seemed to be nothing more than the dramatization of an utterly utter dime novel. But what of that? The author constructed it for the people and not at the people, and in its order and kind it was a complete success. The players had done their best, though not of the best, and what more could be done? For, in the language of the master playwright,

The best we no better if they be not needed by the imagination.

I came to the conclusion I would start a school of acting to run through several centuries, in order to educate mankind up to the very highest standard of dramatic thought, but—may be if I let the world alone it will get there just the same.

Oh ye who dwell in a resplendent heaven of pure idealism, far above the common thoughts of common men, who weep with heroes and who laugh with gods, who never in childhood heard a fairy story or took a post infantile course in Jack the Giant Killer or Puss in Boots, nor studied the classics of Mother Goose, come down from your exalted perch and take pot-luck with the world awhile. Remember though you may not be a child there are others, ay thousands of others, who are to-day, and will be to-morrow, but children of a larger growth. THESPIS.

THE AMATEURS.

The Notre Dame, Ind., University stock company presented The Cornet Brothers Feb. 22, to a crowded house. The cast included J. Francis Carr, Joseph A. Brown, Elmer J. Murphy, William A. Brown, Edward E. Brown, W. Barrett Weaver, Louis H. Gossard, Charles M. E. Brown, Thomas A. Lowery, John H. Shillington, Thomas J. O'Hara, Peter M. Knuts, A. Roy Crawford and George F. McCarrick. The Opera Club gave a minstrel performance Feb. 22 and the Columbia Literary and Dramatic Society have announced The Ticket-of-Leave Man for March 17.

Society amateurs presented Caste at Stillman Music Hall, Plainfield, N. J., Feb. 27. William E. Cook was the hero, and the support included Mr. and Mrs. William L. Sanders, Irving West, Miss Green and Fred W. Wade.

A novel Mother Goose entertainment was given by Little Jacobs February 26 at the Central Opera House. Maud Nien and Arthur Payer carried off the honors as Bo-Pop and Boy Blue.

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